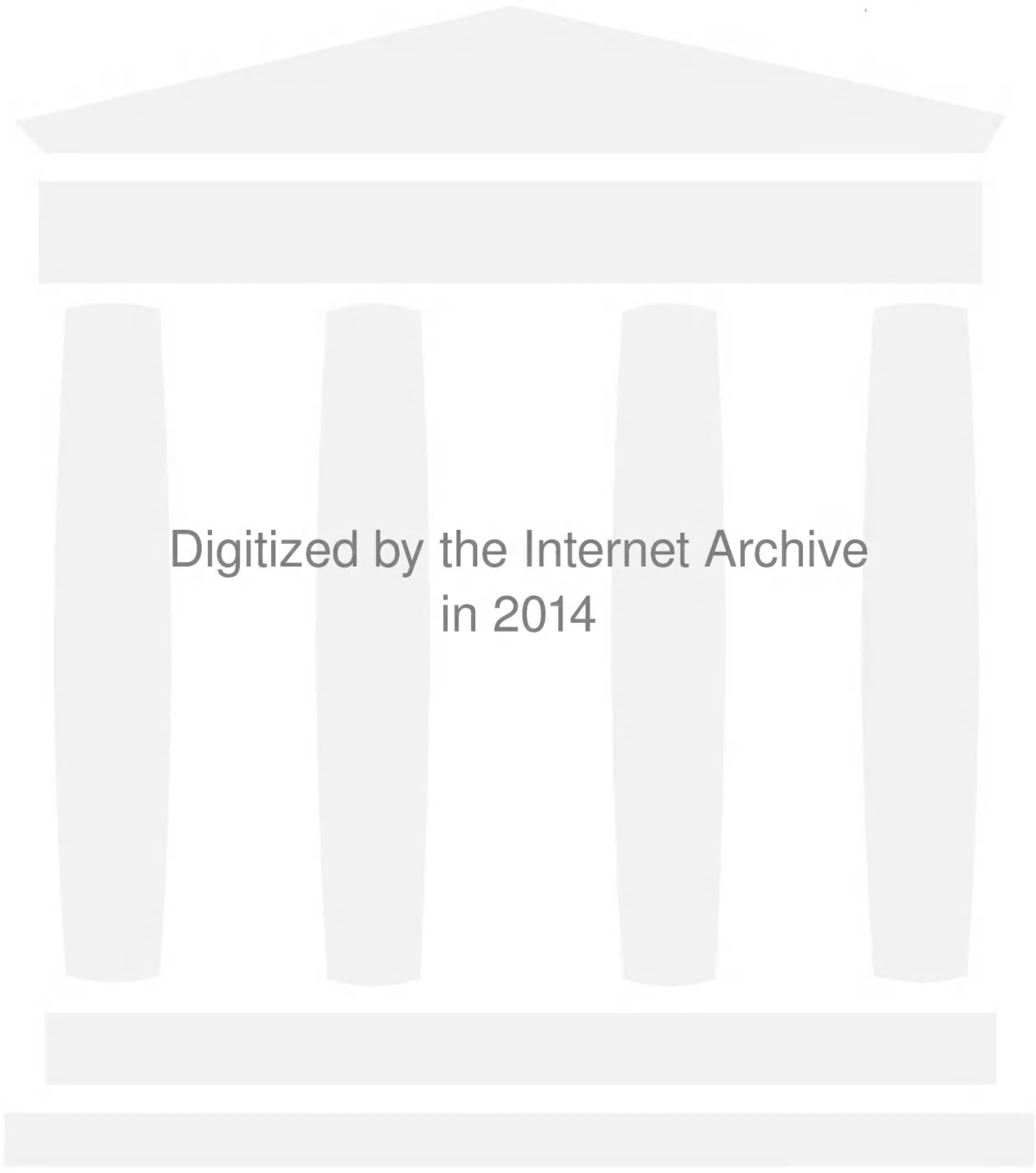
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HOUSE BEAUTIFUL

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AMERICA AT HOME

How 6 Families Shaped Their Houses To Enrich Their Lives



Our gift to you: A folk-art print, page 79

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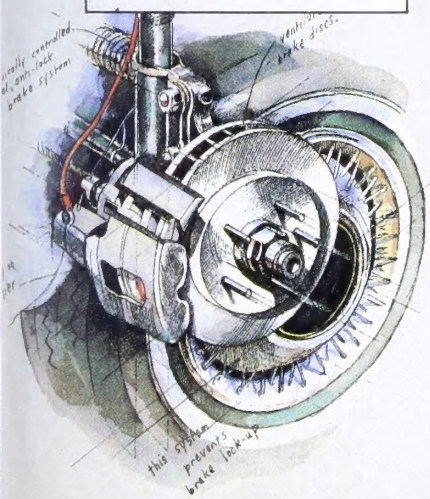
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Don and Rela Gleason in the doorway, with son Jonathan and daughter Keri at the little cottage on their property in Redwood City, Calif., where their home-furnishings company, Summer Hill, Ltd., was born. Photograph: Christopher Irion.



46 Adirondack Family Camp

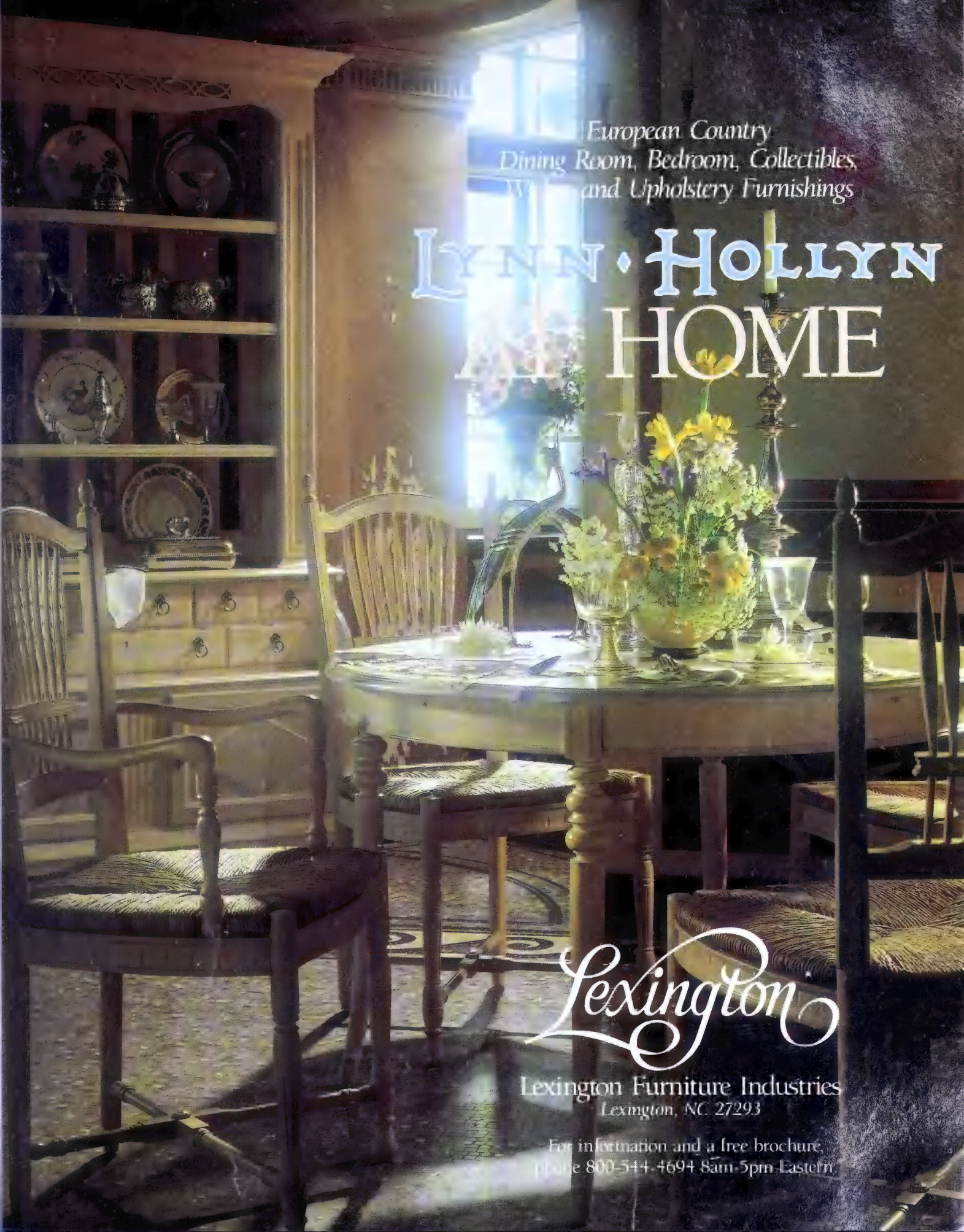


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THINKING ALOUD

Home is where you know your way in the dark. But it is also where you make your way together as a family. This month's House Beautiful is a kind of American family album devoted to parents and children who show us what they cherish most about their homes

"Home at last!" How many times in our lives have we gratefully breathed these words, returning to the one place above all others that tells us who we are, whom we belong to. Whether we have been away for an hour or for a month, our antennae instantly gather in the news of the clan: We know exactly why there is only one bike in the garage and who has made popcorn—even before we have peeled off our coat.



LILO RAYMOND

Home is where you know your way in the dark. But it is also where you find your way together as a family. And these days, as both parents and children seem to get busier and busier, family time at home—and the home we shape around that family—seems more and more precious. More than a place of rest and renewal, a family home is the setting for the world's most important job: the nurturing of human beings. It's here, after all, that our children absorb the trust, self-confidence and good values that we pray will be theirs for a lifetime. As all parents know, children lucky enough to be a secure and cherished part of a family have the best chance of becoming loving members of the greater human family, of honoring the bonds that unite all people.

Houses that express comfort and well-being can go a long way toward making us feel at home in the world. Whether a generations-old Colonial plantation house or a new ranch with a yard just big enough for two trees and a swing, it's home if you have ever been homesick for it. Just as every family has its own way of being together, so every room in a house becomes a unique and living page from that family's album.

This month's issue of House Beautiful is itself a kind of family album. For the first time we are devoting our pages primarily to American families who express their distinct personal style in the house they love best. Curious to learn how their dreams and lives shape the spaces they come together in, the editors met families from all corners of the country—from the nation's capital to the high-grass country of Colorado. It was an experience that has brought us closer to our readers. We have learned from the families featured in this issue, for example, how much a comfortable central gathering place can mean—one where everyone can come together to share thoughts, a meal, a jigsaw puzzle. Often this special room attracts mementos and favorite collections. In the Adirondacks, for example, Barbara and Thad Collum's wonderful collection of art representing stags and fishes speaks of that family's deep involvement in the wild region they love.

From families like the Footes who ranch in Montana, or the Gleasons of northern California who design furniture, we also heard how important it is to engage children of all ages in significant family projects, giving them the pride of knowing "I helped." And we learned about the importance of play: the sheer joy of life that parents communicate when they fish or climb mountains or paint pictures or cook together with their youngsters.

Our families also speak of the importance of return—especially for grown children who zoom in for a little pampering and home cooking, needing to touch base with an unchanging center in their fast-changing lives. Feeling at home, they bring with them their friends, their fiancées, their own children. Somehow, space can always be found. And many a closet that once held skis and bike-repair kits now has its fold-up crib tucked away. When grandbaby number one arrived, the Collums, for example, looked around their Adirondack camp and turned a former closet into a delightful rustic bed for a child. It's more than cozy: It's an image of little Caitlin's secure place in a three-generation family that continues to have wonderful vacations together.

Perhaps homesickness is not such a sad feeling, after all. The longing in it tells us what we have cherished most, what we long to create for our own children. And perhaps no parent could hear happier words from a grown child back for a visit than that grateful expression, "home again!" ■

JoAnn R. Barwick

JoAnn R. Barwick
Editor in Chief



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STYLE BEAT

Editors SALLY CLARK *and* DARA CAPONIGRO



ELIZABETH HATHON

To freshen a room, check out checks. Here are HB's market choices. Left from bottom: Blue-and-white Country Check in cotton, $19.95 per yard, Motif Designs Parallels collection. Gold-and-white Tavern Check in linen and cotton, $58 per yard, F. Schumacher's Williamsburg collection. By mail: 800–446–9240. Black-and-white Linen Check in 100 percent linen, $28 per yard, Waverly. Glenisla Check cotton in Smoke (blue and white) and Veridian (green and white), both $37.50 per yard, Laura Ashley. Red-and-white mini check, $10, Heritage Designs. Ochre-and-white and Delft blue-and-white check in linen and cotton, $58 per yard, F. Schumacher. By mail: 800–446–9240. Pink-and-white check with lavender pencil stripe and green-pink-white plaid, both in woven cotton, $39 per yard, Pierre Deux. By mail: 800–8–PIERRE. Ginghamlike Clara check in blue-and-white and in red-and-white, $40 per yard, Ralph Lauren. Orange-and-white check with green pencil stripe and in blue-and-white check, $39 per yard, Pierre Deux. By mail: 800–8–PIERRE.



RICK SMITH

A checkerboard upholstery by Mitchell Denburg in bright red and white adds vigor and verve to an inviting easy chair (above) with roll arms, $1,850, from Edward Ferrell Ltd. Sources and information: 919–884–3940.

Designer Anna Syrett takes to checks (right). She paves the tops of her useful little side tables with glass mosaics in checked patterns reminiscent of classic tablecloth designs. Tables are $360 at Sweet Nellie, 1262 Madison Ave., NYC 10128; 212–876–5775.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



ELIZABETH HATHON



Roosters adorn blue-and-white spotted china for a farm-fresh design. The bowl, teacup and saucer (right) are part of five-piece place setting, $44.50. Coffeepot, $65. Eximious of London: 800–221–9464. ►

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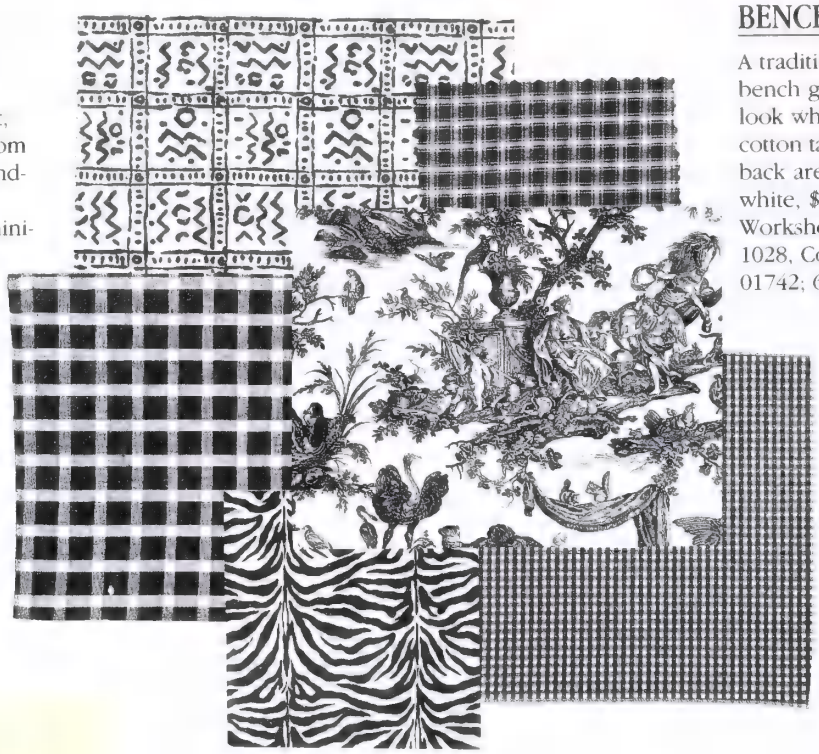
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STYLE BEAT

Snappy black-and-white fabrics (right, clockwise from top): Fiji squiggle-and-dot design by Chris Stone; Monhegan mini-plaid cotton, $59 per yard, Greeff; charcoal Le Brun toile, Cowtan & Tout; Nantucket seersucker, $21 per yard, Fabriyaz; Lusive zebra print, $22 per yard, Covington; Bamboo Check, China Seas.



BENCH CANDIDATE

A traditional Shaker bench gets a crisp new look when the woven cotton tapes of seat and back are black and white, $520. Shaker Workshops, P.O. Box 1028, Concord, MA 01742; 617–646–8985.





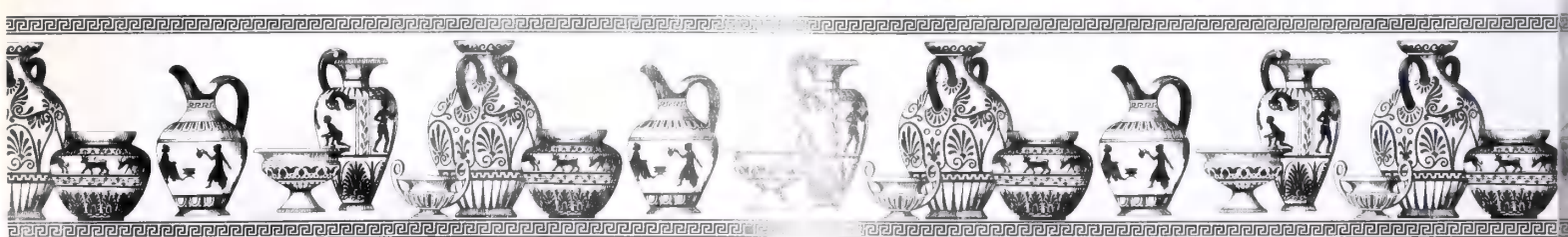
Katzenbach & Warren's Ode to an Urn wallpaper border (bottom of page) is a witty finishing touch for a room with neoclassical aspirations, about $8 per yard; stores: 800–544–4512.

CHECKING OUT THE KITCHEN

Black-and-white is fresh for the kitchen (left): Farm-animal motif cutting-block table, $995, ABC Carpet & Home, 212–473–3000; pasta bowl, $12, Pottery Barn, 415–421–3400. Ceramic floor tiles: black, $2.45 each, white, $2.25 each, both from Elon, 212–759–6996.



Classic black-and-white patterning lends polish to a room (left): White antique settee, $4,250, Bardith I, 212–737–6699. Pillows: Brookhill check neckroll, $60, and Julie style with scallop border, $70 the pair; both ABC Carpet & Home. Linnanpuisto Tree pillow fabric in center, $36 per yard, Marimekko, 212–581–9616.



BLACK AND WHITE AND CHIC ALL OVER



EBONY AND IVORY FRAME

Piano-key stripes on poplar wood set off this appealing bovine painting (right). The new folk-art work is by Rod Roberson, $290. A rooster painting is also available. By mail: Ballard Designs, 1670 DeFoor Ave., NW, Atlanta, GA 30318-7528; 404–351–5099.

FOR RETAIL SOURCES AND STORES NEAR YOU, CALL OUR TOLL-FREE NUMBER IN THE PRICES & SOURCES SECTION

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Stylized flowers and petallike lines in white on a black ground mark this 12-inch-high vase (above), a striking accent piece, handcrafted by Native Americans, $225. From specialists in this group's work, October Art, Ltd., 120 Park Ave., NYC 10017; 212–986–3680.

The bold graphics of an onyx-and-alabaster check turn an ottoman (right) into an attention getter. Ottoman #508 from Lee Industries, $393; stores: 704–464–8318. Fabric is Stroheim & Romann's Greensboro check.





HOOKED ON SPOTS

Thanks to his dapper spotted coat, the Dalmatian is top dog in style. Here he is captured on a folk-art-inspired all-wool hooked rug (above), 2 by 3 feet, $49, from ABC Carpet & Home, 212–473–3000.





Rattan cafe stool (right) with black-and-white seat, $60. Order from Pottery Barn, P.O. Box 7044, San Francisco, CA 94120-7044; 415–421–3400. ■

Editors SARAH McPECK *and* DANIELLE BARONI
Photographer TOM McWILLIAM



STYLE BEAT

Super retail source: Macy's Corner Shop is a feast for antiquers



ALL PHOTOS, EXCEPT BOTTOM RIGHT, STEVE TAGUE

COUNTRY FARE

Mixing country furniture from various parts of Europe, the galleries demonstrate a sophisticated 1990s look. Shown above: French chairs in their old paint, an Irish armoire with raised-panel doors, a French birdcage.

FASHION PLATES

Always on hand: outstanding reproduction ceramics to use at table or as stylish accessories. Colorful chargers (below) are copies of Siennese antiques, $67.50 each.









An elevator ride above the smoked salmon and sports gear, Macy's Corner Shop Antique Galleries is one of the best-kept secrets of New York decorating fans. For years the shop has anticipated design trends, importing English pine before it was fashionable and selling Biedermeier when most people could not even pronounce the word. Now under the direction of Joseph Cicio, the ninth-floor shop has been expanded. Furniture and accessories are displayed in exquisitely decorated interior settings with period wallpapers. Twice a year, Don Black, who buys the antique furniture, and Danny Dorzback, buyer of accessories and country furniture, canvas European antiques shops to gather wares for the New York Corner Shop and its cousin in Macy's San Francisco store. Call 212–560–4049 for details.



PULL UP A CHAIR

Side chairs, armchairs, dining chairs: Macy's antiques buyer Don Black has an eye for form that never misses an interesting chair. Lined up like soldiers at attention (right), these chairs are a sampling of the Corner Shop's range ($275 to $4,000). The whimsical mahogany armchair (left), part of a set, is a Scottish 19th-century take on chinoiserie. With naive abandon, the chairmaker has carved fretwork, swags and bells under a pagoda-shaped crest rail ($3,800).



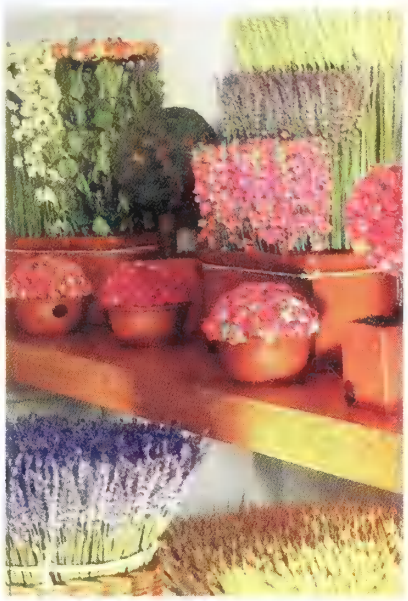
ELIZABETH HEYERT

From twiggy birdhouses and herb sheaves to painted furniture and buffet china, creative designers help us make our rooms memorable



SUSAN RYAN

Artist Susan Seaberry turns furniture into art. Her limited-edition collection (left) includes slipper chairs ($1,400) and a cabinet ($1,000). Seaberry-Taylor, 680 Randall Rd., Santa Barbara, CA 93108; 805–969–6460.



JEREMY SAMUELSON

TWIGWORK IN THE SOUTHERN STYLE

After years of looking at the marauding kudzu (pronounced CUD-zoo), a southern vine that grows like lightning, North Carolina designer Randy Ouzts got an idea: Why not bend the pliable kudzu to a practical purpose? The result is a collection of charming birdhouses skillfully handmade by North Carolina craftspeople. Our favorite: the twiggy bird cottage cum feeder cum planter (below), $75 plus shipping. Information and orders: R.T. Ouzts & Co., P.O. Box 261, Belmont, NC 28012; 704–825–3646.



STEVE TAGUE



JEREMY SAMUELSON

FRESH IDEAS IN DRIED FLOWERS

Larry Konis (above) admits that the inspiration for his dried bundles of wheat (seen behind him) came from a recent trend that began in Paris and crossed the Atlantic. But the Los Angeles floral designer put his own stamp on the look by blowing up the proportions the California way. He then took the idea further by designing domes of dried roses and mini-hedges of dried larkspur or dried lavender and wheat combined (top). His arrangements start at $55 and can be shipped for an added charge. Larry Konis Dried Flower Designs, 8625 Melrose Ave., Los Angeles, CA 90069; 213–855–0229. ■

Charmed by the coral motif border on a c. 1840 transferware plate, antiques dealer Marston Luce decided to reproduce it. His ironstone rendition (right) was made by a pottery works in Devonshire, England, in blue on cream. The design, Coral, is available in dinner-size only, $38. Marston Luce, 1314 Twenty-first St., NW, Washington, D.C. 20036; or call 202–775–9460.



ELIZABETH HATHON

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FROM THORNHILL FARM

It takes work to keep those family ties in ribboned bows. We call it planned grandparenthood



Louise, Diana, Todd holding Meriwether, Tom, Dee, Elizabeth, with Albert and Edith on the grass

By DEE HARDIE

We live in two houses for only one reason—to be with our family. Summers are in Vermont, the rest of the year at Maryland's Thornhill Farm. We may have the best of both worlds.

This might sound like a nursery rhyme of sugar and spice and everything nice, but believe me it has been a long haul. Family is a possession, but it is also a profession. It takes work to make it work, it takes thought to keep those family ties in ribboned bows. Still, the family scale is the one I weigh with the most joy and thanks.

When we first moved to Thornhill I never dreamed we would be hopscotching in later years between Maryland and Vermont. We bought an old house in the country because that's where Tom wanted to raise his children. "What children?" I said. *I* wanted to be a writer. Visions of Thoreau danced in my head.

But then the children danced into our lives. Well, they didn't exactly, nor did we find them in the cabbage patch, but in five years there were four children. We were a family, we were an island on a farm, we were together.

I was lucky. At times I could be the leader of the band, other times I could try to be a writer. My office is still right over the kitchen. I simply walk up the stairs and I am in business.

Not all partnerships have such a convenient work place. But today they juggle well, chores are shared. Our son Todd knows how to load a dishwasher far better than I do. But then his wife, Diana, can cook me under the table. Not once has she given us the same dish twice.

We often have dinner with Todd and Diana in Vermont. Tom doesn't want to feel he's imposing, and in a way, he is right. You mustn't let family ties have any strings attached. But for Diana cooking is a creative gift and she loves it. So do we!

Tom and I have chosen this traveling family life because of the most devastating blow of our lives. Fifteen years ago we lost our son Tommy when he was 19. His death changed our world. Never again would we be the same family, never again would I cut the breakfast grapefruit for six. Never again would I see Tommy.

It took me five years to settle into a somewhat normal state. What is normal? What I did know was that I wanted to see our family more, hear their voices, touch them—and not just by frequent telephone calls or occasional trips.

But did they want us? We took a chance. We went to Vermont and while on a canoe trip with Diana and Todd we proposed our idea for summer living. Not on their doorstep, but nearby. And we've been paddling the same canoe together ever since.

Not everyone, because of a loss, can gain a piece of a new life. But we think we have, even though it isn't always easy balancing two houses. I'm vain enough to think Thornhill still needs me all the time, and crazy enough to think I can grow a lily garden in the rocky soil of Vermont. But it's all worth it.

If I hadn't been in Vermont I wouldn't have heard Meriwether's poetic protest when I tried to get her to bed—"*No*, Momma Dee, I haven't seen enough of the day yet!" And in Maryland the other day I had the excitement of taking Albert to buy his Cub Scout uniform. Here's to families. Forever and ever. ■

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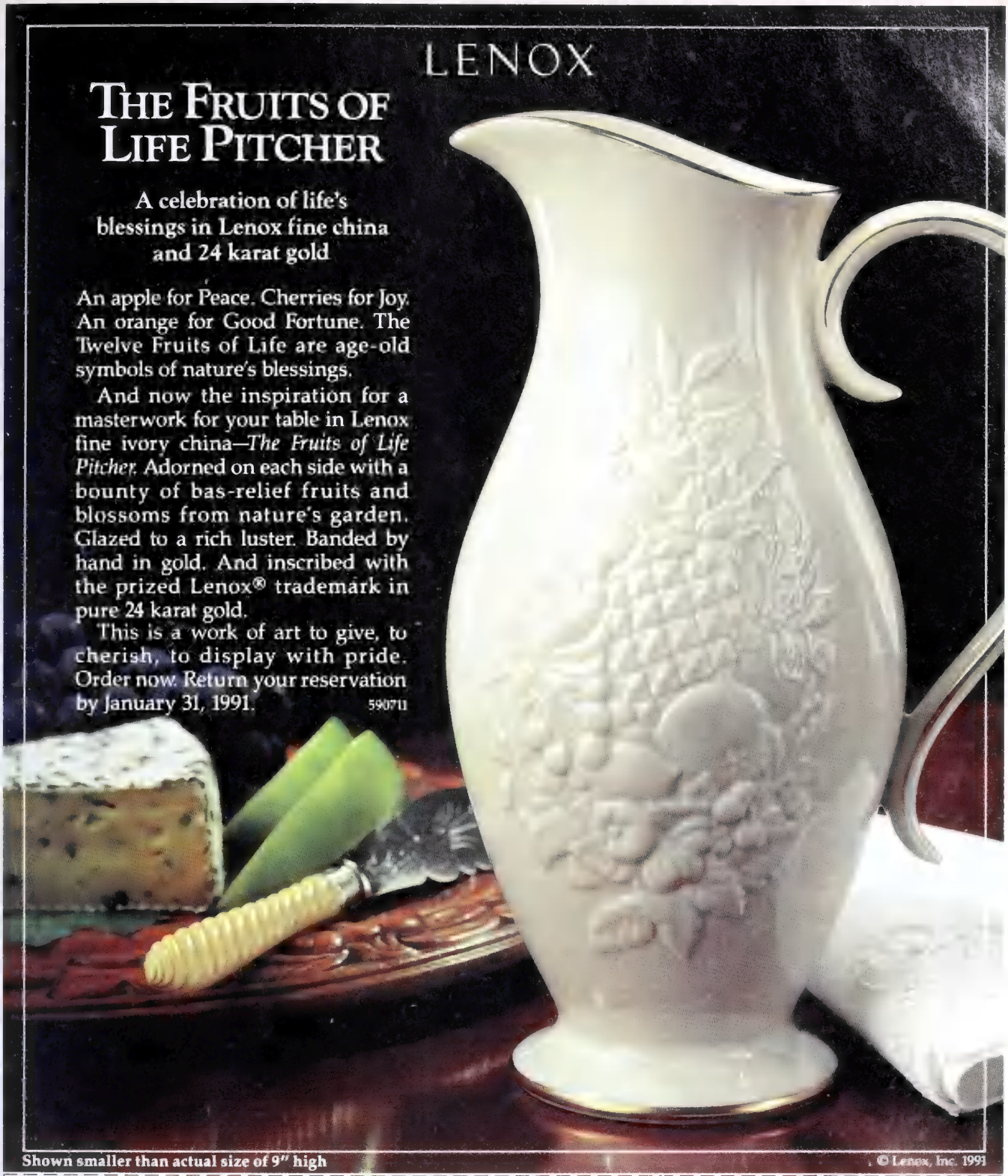
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DESIGN WATCH

Editor GLENN HARRELL



ELIZABETH HATHON

MICHAEL SKOTT

▼ HUNGARIAN RHAPSODIES

Saxony Carpet Company is helping to revive the weaving traditions of Hungary with its sumptuous Bessarabian Lily kilim (below), to be used as a floor covering or wall hanging. "The quality is incredible, the weaving as fine as Aubusson tapestries," says Saxony president Alan Meiselman. "The country's pockets of weavers and artisans are a vestige of Turkish domination and the tradition had all but disappeared under Communism. The emerging handicraft revival today is comparable to England's Arts and Crafts movement a century ago."

► FIT FOR A CZAR

Like the pharaohs of Egypt millennia before, the Russian aristocracy in the 18th and 19th centuries thirsted for grandeur and opulence, and on a scale seldom matched by their European counterparts. In *Russian Imperial Style*, (Prentice Hall, $45, below), Laura Cerwinske unravels the tale of the throne's patronage of the applied arts—from fashion to table settings—beginning with Catherine the Great. At her coronation in 1762, the empress wore a crown set with 5,000 diamonds and an ermine mantle of 4,000 pelts.

◄ BOTANICAL BEAUTIES

"I plant what I want to paint," says Robert Jackson (near left) of his flower beds. Among the plants lovingly nurtured in his upstate New York garden is the tree peony (his rendering, large picture left). Thirty of his life-size botanical watercolors will appear in an exhibition sale at Hollyhock in Los Angeles, February 5 to 16. Jackson spends the winter months painting murals and trompe l'oeil decorations for top designers such as Mark Hampton and William Hodgins, eager for spring planting time.



▼ BODY DOUBLE

Alessandra Branca's dummy boards are whimsical portraits rendered on cut-out canvas-covered plywood. Popular in England in the 18th century, the prototypes of these silent companions were used as decorative fire screens or were placed to cast lifelike shadows that would foil burglars. One of the Chicago-based, Italian-born Branca's favorites (above) is inspired by the Spanish master Velazquez's last painting, "The Infanta Margarita" (1660). (Of course, the original princess does not sport the amusing apple and butterfly headdress.) "She is my three-year-old son's girlfriend," Branca says of the 44-inch-high board. "He talks to her whenever he comes into the studio." ■





Lift your room out of the winter doldrums with fresh pillows. St. Louis decorator Keithley Miller, who haunts estate sales for semi-antique pillows and textile remnants, says: "You get a lot of impact instantly." To revamp dated pillows—those boring ones that are just squares of color—Miller suggests adding thick welting knotted at the corners, or caterpillar fringe. Her latest acquisition: four Turkish-style floor pillows to pile up instead of an ottoman.

FOR MORE DETAILS, SEE PRODUCT INFORMATION


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DECORATIVE ARTS

PICTURE STORIES

Restored family photos can bring warmth and tradition into your rooms





By SARAH HUTTER

Old family photographs are telling treasures. Display them in groups and intimate life stories unfold. Not only are collections of imaginatively framed vintage photos a way of sharing your past, they can also be the focus of a room—as they are in the study seen here.

"Old family photographs add comfort, warmth, a feeling of tradition," says decorator Sam Blount, a partner in the New York firm Irvine & Fleming. Blount's own collection of vintage shots spans the tabletops, bookshelves and walls of his apartment. "They can also add elegance. I like to put frames of different shapes and sizes all together in one group. It looks spontaneous. To me, that's what family photos are all about—informal, inviting collections you can add to and change."

Frames not only enhance old photos, they protect them from damage. But not everyone's old photographs are displayable. Cracks, tears and stains—from age and neglect—can keep one's cache relegated to a box in the attic or basement. "But the environmental conditions in attics and basements are what damage photographs in the first place," says Washington, D.C., photo conservator Peter Mustardo. "Unique originals have enormous sentimental value, if not monetary value as well. One has to treat them with special care from the storage to the display."

Restoration may be required. If your photo is damaged, a repaired duplicate can be made at a cost averaging $50. The new copy can then be displayed and the original print stored in a way that will keep it safe for future generations. Even if your original print is in good condition, many restorers recommend you have a duplicate made so the original can be kept under protective wraps

In an intimate study (above), family photographs are displayed in two engaging ways. On the tabletop sits an inviting collection of easel-back frames made of antique silver and inlaid wood, together with a leather-bound album. On the wall hangs a more formal arrangement of larger, uniformly framed photographs. This traditional oval portrait (left), dated 1880, was repaired and reprinted by photo restorers and cropped to include a white, matlike border, which is also traditional.



Home on the range: Richly detailed, sepia-toned photo (above), dated 1908, enlarged before framing. Photographs at the turn of the century documented a family's progress. Subjects surrounded themselves with prized possessions and assumed dignified poses.

PHOTOGRAPHS BY WILLIAM SEITZ

ALL PHOTOS SHOWN WERE RESTORED AND ENLARGED BY KODAK

A professional restorer worked wonders with the kind of beloved but battered old prints most of us have stored away

(the inherent dangers to a print—sunlight, heat, humidity—are unavoidable, even when the most careful precautions are taken). The key is finding a professional photo restorer who is conservation-oriented—one who is especially concerned with preserving a photo's original character.

In the photo restoration process, the original print is usually not altered. Instead, a negative is made and from it a new print is produced on which the work is done. Depending on the age and quality of the original print, a photo restorer will use filters, airbrushes, dyes, bleaches, blades or pencils on the work print to remove cracks and stains, add tone, or replace missing sections.

"There's really nothing we can't do to a photograph," says professional photo restorer Iris Devereux, president of New York City's Devereux, Ltd. In her 16 years of experience, she has done everything from removing unwanted figures from groups to reconstructing faces. "I've even repaired bullet holes," she says.

Once the final changes are made, a photo restorer produces a second negative, then a final print on paper that matches the color and texture of the original. "Great care should go into tinting the final print," Devereux explains. Some restorers add color by dipping paper into premixed, sepia-tone baths. Devereux goes a step further: "I mix all my own colors by hand. Most old photographs have become discolored with age, so they are rarely one tone. Sometimes they have subtle shades of grays or browns in them which can enhance the picture. I like to capture that character in the final print."

Discoloration of photographs occurs for many reasons: the print was fixed improperly, exposed to harmful chemicals or atmospheric pollutants, or subjected to humidity, direct sunlight or wide fluctuations in temperature.

Different photographic processes can also account for variations in color. Though the vast majority of old photographs were developed using a silver-gelatin process that became popular in 1870 and is still in use today, other types exist. Albumen-paper prints, for example—popular from about 1850 to 1900—have a yellowish tone. Daguerrotype photographs, made from 1839 to 1860, have a highly reflective, silvery surface. Early photographers also experimented with ambrotypes and tintypes in the mid-19th century. Some of these cannot be reprinted safely. A restorer's experienced eye should be able to identify these rarer phototypes and treat—or not treat—the photograph accordingly.

Whether you plan to exhibit the original print or a restored copy, certain frames and mats will prolong the life of a photograph and maintain a vintage look. "There are so many ways to present old photographs well," says Jared Bark, conservation framer, president and founder of New York City's Bark Frameworks, Inc. "These small, intimate objects are so vital, so interesting. Unlike delicate drawings, they can stand up to a strong frame. You can play with different decorative elements and end up with a jewellike object."

Bark's favorites are simple frames made from exotic woods—curly maple, rosewood, Swiss pear. "Because most old photographs are warm in tone, they look great with a range of woods."

Mats, too, are an option to consider. Acid-free mat boards come in a variety of antique whites and ivories that can be matched to the tone of a photograph. "One should try to get the frame and mat to pick up the feeling of the print," says Bark.

Because mats keep the photo from touching and sticking to the glazing material, they serve a protective function as well as a decorative one. If, for aesthetic reasons, you do not mat a photo, Bark suggests inserting a spacer, or fillet, in the frame to keep the photo and glass apart. Other framing musts according to Bark:

- Use acid-free paper when mounting and matting photographs. Acid contained in cardboard and low-grade paper will discolor your photo over time and cause it to disintegrate.
- Keep your old photos out of the sun and out of fluorescent light,

(Continued on page 96)





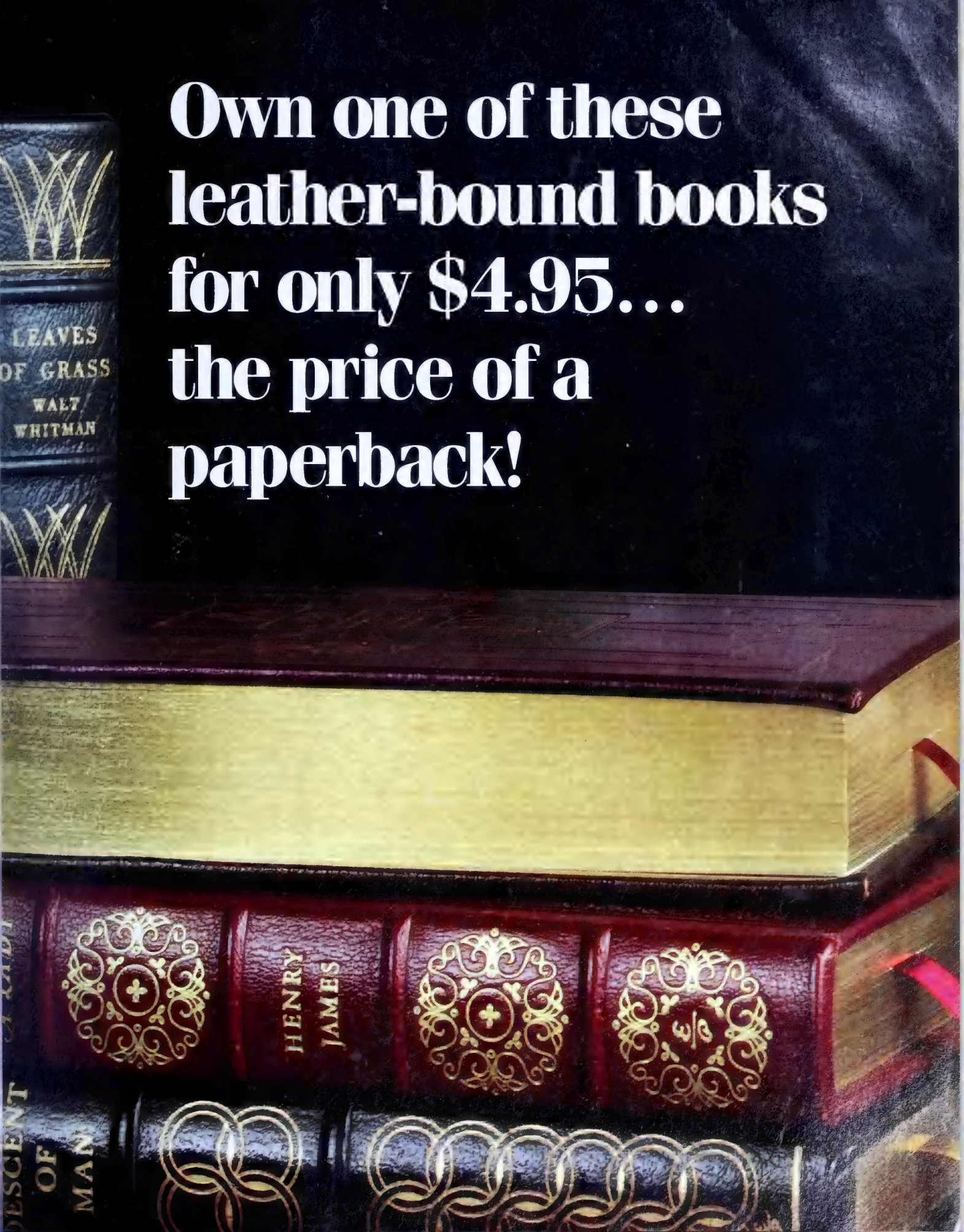
Bringing new life to an old print: Restorers turned this 1918 group shot (above) into a Renoir-like portrait (right). Once the young face was isolated and enlarged, those in the background became lovely flanking figures.

HOW TO FIND A GOOD PHOTO RESTORER

- Contact the American Institute for Conservation of Historic and Artistic Works referral service, 1400 16th St., NW, Suite 340, Washington D.C. 20036; 202–232–6636. They have a computer set up to locate restorers in your area.
- Consult state historical societies or museums. They are best able to provide local referrals for qualified photo restorers. If that does not work, try getting a referral from a reputable portrait studio.
- Ask a photo restorer for work samples. You are looking for reprints that have been cosmetically improved but still closely resemble the originals.



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REDISCOVERING THE OLD CARIBBEAN

Far from the crowded, glitzy island resorts, you can step back into the Caribbean as it used to be—especially if your inn was once a plantation house

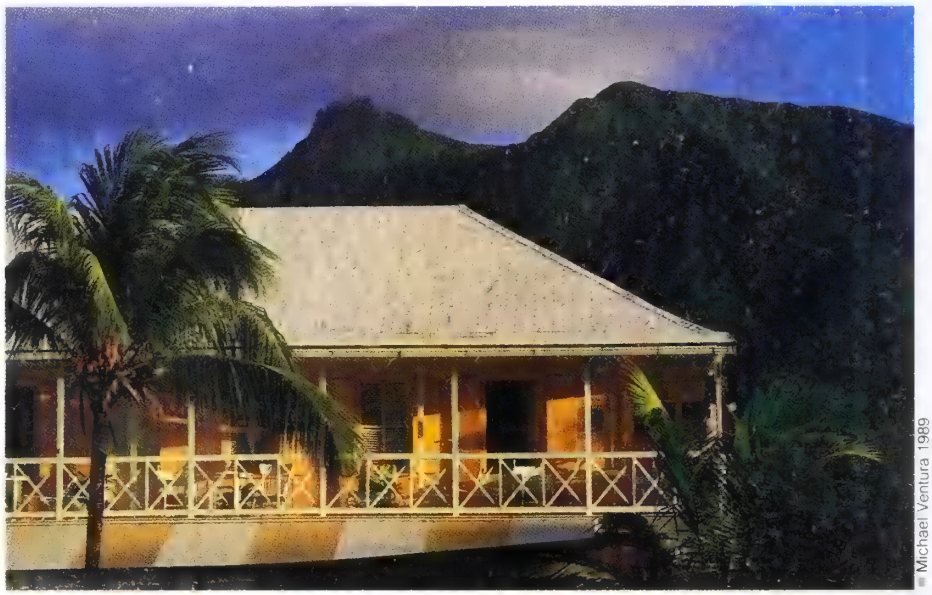
By KATHLEEN QUIGLEY

As the tropical sky darkened we gathered for "sundowners" (a British colonial expression for before-dinner drinks) on the veranda of The Golden Lemon Inn on St. Kitts. We were a small group of off-season guests: an English family on vacation and I. The family, a witty, urbane couple and their financier son from London, had been coming to the Golden Lemon for years. They love the inn because it reminds them of a house they once owned in Africa. And I, an American, was enchanted to be in a place that exudes old Caribbean charm with a house-party spirit. The setting made me feel as if I had been written into a 19th-century novel about a far corner of the British Empire.

No wonder. The "great house" at the Golden Lemon was built when St. Kitts was an English colony. One of a score of Caribbean plantation houses that have been restored, refurnished and opened as romantic inns, the Golden Lemon recalls the islands as they were before resort hotels and package tours began to intrude.

The pastoral, mountainous islands of St. Kitts and Nevis offer the largest concentration of plantation inns, but the former French colony of Martinique has several as do other islands.

These houses were first built in the 1700s and early 1800s by nouveau-riche sugar planters who celebrated their success by emulating the elegant country estates of their native countries. They imported silver and porcelain and had local cabinetmakers make copies of furniture they had always admired.



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© Michael Ventura 1984

Behind The Golden Lemon Inn, a restored plantation house (above) in Dieppe Bay, St. Kitts, rises Mt. Liamuiga. A stone carving typical of St. Kitts folk art fastens the hurricane shutters here (right).

With the emancipation of slaves in the early 1800s, many plantations (always labor-intensive) fell into ruin and stayed that way for over a hundred years until entrepreneurs saw the possibilities for turning them into inns.

From the outside these inns have a lot in common: Most are located in the foothills of the mountains, surrounded by lush lawns and colorful gardens, and all have wraparound verandas designed to shield the planters from the tropical sun.

The plantation houses have much in common on the inside as well: louvered windows, high ceilings, canopied beds and ceiling fans that keep tropical breezes moving through the rooms.

The Colonial Heritage of St. Kitts and Nevis

Notable for the brilliant sun-yellow paint of its second story and the yellow-and-white-striped awnings, **The Golden Lemon Inn**, with stone walls on the first floor and great arched entryways, was built in 1625. The house was remodeled in the 18th century by the English merchant John Gould, who shipped sugar to Bristol from his Dieppe Bay pier.

The present owner of the Golden Lemon, Arthur Leaman, was once an editor at

House and Garden, and his expertise in the decorative arts shows. When he was furnishing John Gould's house and the surrounding "villas" (built in contemporary style) Leaman combed St. Kitts to find fainting couches ("the ladies drank sherry till they passed out"), mahogany wardrobes, and four-poster beds carved with pineapples.

At night Leaman presides in the dining room where the glow of candles in hurricane shades reflects in the burnished tops of mahogany tables. Dinners of island-inspired fare include fresh seafood and local specialities such as soursop pudding (made from a native fruit) for dessert.

To get to nearby **Ottley's Plantation Inn** you drive along the island's jagged coastline of black volcanic rocks. What is most dramatic about Ottley's is its vast lawn—35 acres of undulating green punctuated by terraced gardens, mango orchards, an avenue of royal palms and the ruins of a sugarcane factory.

The stone-and-wood house, now flanked by stone English-style guest cottages, was built about 1832 in typical great-house style with two-story verandas and large storm shutters (painted bright yellow).

Guests convene each evening in the hall of the main house where chintz-covered sofas mix with rattan furniture. Then they take a short walk down the hillside to the dining pavilion in the old boiling house where sugarcane was crystallized.

"The setting made me feel as if I had been written into a 19th-century novel about a far corner of the British Empire"

St. Kitts and Nevis, only two miles apart, are connected by ferry. Docking at Nevis's tiny capital of Charlestown you can see colonial buildings painted the bright colors typical of Caribbean architecture. The elegant **Nisbet Plantation Beach Club** is a short drive north of Charlestown.

Nisbet is famous in the island's history as the home of Fanny Nisbet, the Nevisian socialite who married Admiral Lord Horatio Nelson in 1787, but what you will remember best is the dramatic allée of palm trees sweeping from the veranda right down to the white sand beach. The house itself, built in 1778, is a classic example of West Indian architecture, with double verandas enclosed with louvered shutters. The rattan sofas and chairs on the veranda might be too casual for Fanny Nisbet's taste, but she would feel right at home with the mahogany tables, gleaming silver and rose medallion china in the dining room. Thirty-eight pale yellow cottages scattered around the grounds are named after former Nevisian estates—Indian Castle, Butler's, Gingerland.

At the opposite end of Nevis, a stone-walled road leads to **Montpelier Plantation Inn**—the estate where Fanny Nisbet married Lord Nelson two centuries ago. "The great house was a ruin in 1871, and by the time we got here in 1963 there was precious little else—only an old stone windmill," says English expatriate James Milnes Gaskell, who owns Montpelier with his wife Celia. Gaskell designed the present inn to look like an old Caribbean house.

The Gaskells have furnished the public rooms with traditional furniture and comfortable sofas upholstered in floral cottons, and they have hung their own ancestral portraits on the thick stone walls. Guests, who stay in simply furnished cottages clustered on the hillside, dine each evening on the main-house veranda high above the ocean.

Sequestered even higher up on the Nevis mountainside, **Hermitage Plantation** resembles a charming farmhouse. The 1740s shingled building—the oldest wood house in the Antilles—is the centerpiece of a mountainside cottage colony. Tiny Caribbean guest cottages built in the vernacular style have lacy latticework and are painted the colors of a tropical rainbow.

The French Flavor of Martinique

Only a short helicopter ride from St. Kitts and Nevis, Martinique, once a French colony, retains a Gallic flavor in food, architecture and history. Napoleon's Empress Josephine was born on a sugar plantation here; and Gauguin, enchanted by the island's vivid beauty, painted here in 1887.

Leyritz Plantation Inn in northern Martinique overlooks the ruins of a formal French parterre. The pink stucco house with lacy wrought-iron balconies was built in the early 1700s by Michel de Leyritz, a young French officer with architectural training. Because Leyritz could not find masonry workers on the island, he shipped its volcanic stone back to France to be dressed and cut. The present owners of Leyritz, who face the same problem today, plan to import a stonemason from France to restore the house.

Perhaps the most fantastic plantation

(Continued on page 96)

INN INFORMATION

For more information on Caribbean plantations and hotels, write or call: The St. Kitts–Nevis Tourist Board, 414 E. 75th St., New York, N.Y. 10021; 212–535–1234. French West Indies Tourist Board, 610 Fifth Ave., New York, N.Y. 10020; 212–757–1125.

PLANTATIONS

The Golden Lemon Inn and Villas, Dieppe Bay, St. Kitts, West Indies; 809–465–7260. Agent: 1–800–633–7411. A single in the Great House is $200 per night; a double ranges from $285 to $325. A single seaside villa with pool is $300 per night (2 person is $425) and a two-bedroom seaside villa with pool is $775 per night. Breakfast and dinner included.

Ottley's Plantation Inn, PO Box 345, St. Kitts, W.I.; 809–465–7234. A double is $255 to $340 per night. Breakfast and dinner included.

Nisbet Plantation Beach Club, Newcastle, Nevis, W.I.; 809–469–9325. Agent: 1–800–344–2049. A double ranges from $298 to $398 per night; a single is $245 per night. Breakfast, tea and dinner included.

Montpelier Plantation Inn, PO Box 474, Charlestown, Nevis, W.I.; 809–469–5462. Agent: 1–800–243–9420. Single is $230 and double is $325. Daily rate includes breakfast and dinner.

Hermitage Plantation, St. John's Parish, Nevis, W.I.; 809–469–5477. Agent: 1–800–223–9815. The double Tower room is $195 per night; the Cottage room (sleeps four), $235 per night.

Saint-Aubin Hotel, PO Box 53, Trinité 97220, Martinique, W.I.; 011–596–693–477. Agent: International Travel and Resorts, 4 Park Ave., New York, N.Y. 10016; 212–545–8437; 800–223–9815. A single is $83 per night; a double is $117 per night. Breakfast included.

Leyritz Plantation Inn, Basse Pointe 97218, Martinique, W.I.; 011–596–785–392. Agent: Jacques De Larsay, 622 Broadway, New York, N.Y. 10012; 212–477–1600 or 800–366–1510. The 53-room hotel has singles $105 per night; doubles $135 per night; and triples $150 per night.

All room rates are for the winter season and do not include tax.

GARDEN GUIDE

Plant a whole bed of dahlias, cannas and other tender bulbs so you can dig up and store them easily every fall, then replant and enjoy the flowers every summer

By KEN DRUSE

When the seed and plant catalogs arrive this month, the kid-in-a-candy-store syndrome takes over. Everything looks so good that enthusiasm tends to overtake the limitations of space, climate and time. For me this seems especially true with tender bulbs.

I am delighted by exotic calla lilies in sherbet tints (top right) richly colored dahlia flowers (all others right), colossal tropical cannas and spiky gladiolus for cutting. However, the bulbs—actually tubers and corms of these tropical plants—cannot survive a winter outdoors in most parts of the country. After blooming, they must be dug up and stored indoors.

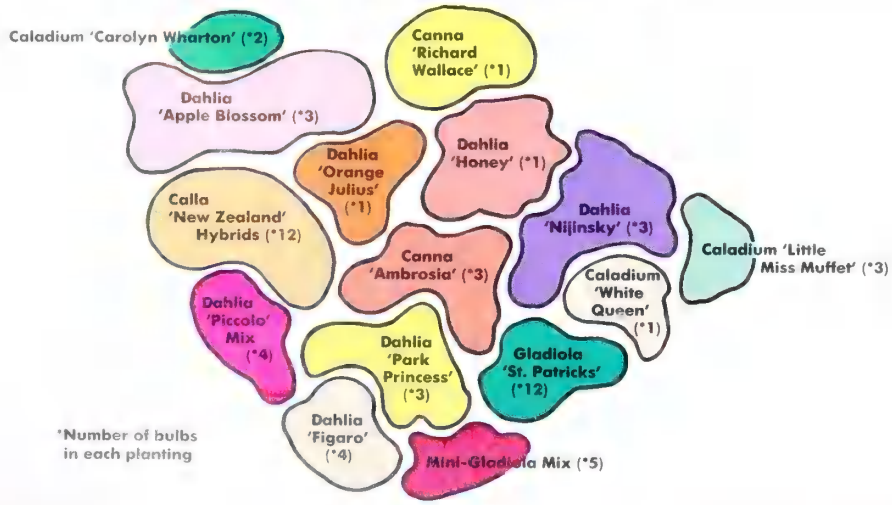
For years I planted these tender bulbs among my perennials for one glorious season of color. I let the plants die in the ground because it was impossible to dig them up without uprooting every adjacent plant. What a waste! Now I plant one garden entirely with tender bulbs, as in the plan below, so I can dig them up together. Such a bulb bed can take any form, and this four-by-five-foot plan can certainly be scaled down or adapted. Plant each bulb in the spring, being careful to follow package instructions. As new shoots emerge, mulch the area around them with a thick layer of coarse material—shredded pine bark, mini bark nuggets or hay, but not peat moss. Then feed the plants periodically with a fertilizer high in phosphorus and potassium.

Next fall, when foliage has withered after the first hard frost, pry up the soil carefully with a garden fork. You will be astonished at what you see. A dahlia tuber, for example, which resembled a small sweet potato when you bought it will have grown to look like a bunch of bananas. Keep all the varieties separated and labeled so you can control colors and heights when you replant next spring.

Fleshy tubers should be washed and stored in crates or baskets in a dry, cool but not freezing place. Layer the tubers in nearly dry peat moss or vermiculite to cushion the roots and keep them from drying out completely. Sprinkle water on the peat moss now and then. Before replanting in spring, cut tubers apart, including at least one growing eye.

Bulbs with scaly skins, such as gladiolus, should be stored dry in old mesh onion bags or nylon stockings—not plastic-film bags—and hung in an airy place out of danger of freezing. Proper drying and good air circulation usually ward off pest problems, but many people dust these bulbs with an insecticide-fungicide mixture before putting them away.

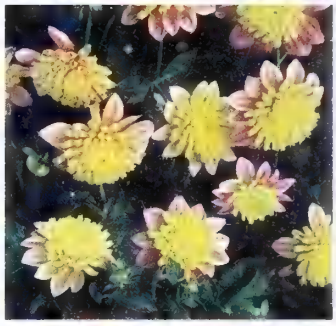
Before replanting, you will find it best to separate large and small corms. The large ones will bloom the first year. After a spring and summer of growth in the ground the cormlets will reach blooming size—ready to fill out another bed of bountiful tender bulbs next time you plant them. ■

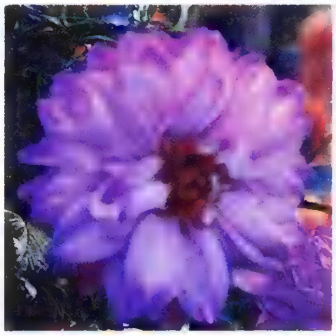


*Number of bulbs in each planting

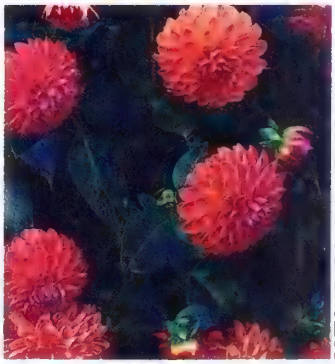








TOP THREE PHOTOS: WHITE FLOWER FARM



BOTTOM TWO PHOTOS: KEN DRUSE

FOR MORE DETAILS, SEE PRODUCT INFORMATION



TOM McWILLIAM

ENGLISH GARDEN FAVORITES

Stephanie Hoppen, world-renowned dealer in fine arts, joined forces with HOUSE BEAUTIFUL to produce these botanicals. We offer them exclusively to our readers

In the past decade we have learned a great deal about English gardens and about the plants that bloom in them. One English favorite, the auricula, however, still seems as exotic to us as a tropical plant. And that is one reason Stephanie Hoppen chose to offer these auricula prints to House Beautiful readers. Hoppen asked Luca Palermo, a master of botanical illustration, to paint two auriculas using his special technique of tempera on vellum, then she had the paintings reproduced in exquisite color and detail. With handsome two-inch golden Florentine-style frames, the prints measure 23-by-17 inches and cost $175 per pair.■

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THE GOOD LIFE-UNDER GLASS

Descended from the conservatories of 19th-century estates, today's light-filled sun spaces come in a huge variety of styles



At twilight this conservatory from Amdega glows inside and out. It not only opens a house to the outdoors but also provides a gracious addition for family living.

By ELAINE MARTIN PETROWSKI

In the 19th century, when they were invented, greenhouses and garden rooms were costly and available only to the privileged class. No more. Although built originally to create a protected sun-filled environment for exotic plants, glass-walled rooms come today in a great variety of designs for living, and late-20th-century technology has made them accessible to most homeowners. Although traditionally referred to as greenhouses, they are often called sun spaces now, and they can be enjoyed in most climates throughout all four seasons.

Imagine yourself at home in your sun space. Heavy snow blows across the frozen landscape outside the glass, but you are comfortable and cozy drinking cocoa and lounging in the spa tub. Or maybe you are sipping chilled wine under a full moon, enjoying the crickets' distant song.

Such fantasies can become a reality for you. No matter what the season or the weather, a sun space can bring you a touch of the outdoors, leaving temperature extremes and mosquitoes outside. In addition, you can bring daylight as well as the feeling of expanded space to your house.

Today you can purchase prefabricated kits for a sun space large enough to contain a year-round conservatory that is as elegant as a drawing room. Or if you have only enough space to add a simple bay or bow window in which to grow a few African violets, you can find a kit.

Common Fears Dispelled

No matter what its size or configuration, the modern, energy-efficient sun space has come a long way from the early conservatories on European estates. And improved design and more effective gasketing materials have made a significant difference in sun spaces being sold today compared with those of a generation ago. (For one thing, the new ones are watertight.)

Robert Knight, a Blue Hill, Maine, architect, recalls that until very recently, "the question was not *would* a sun space leak, but *when*." Although that fear has subsided, one caveat remains, says Donald Watson, dean of the School of Architecture at Rensselaer Polytechnic Institute in Troy, N.Y.: "Make sure you buy from a reputable, established manufacturer, so if there *is* a problem, it won't go unresolved." Architect Knight suggests that if you prefer having a custom-designed site-built sun space to purchasing a kit, your contractor or architect should have a track record in the business and with this type of product.

Today's factory-built sun-space kits in differing styles and sizes can be shipped along with plans and installation instructions. This does not mean that only do-it-yourselfers buy kits, but that an experienced installer will not be greatly challenged when setting up most sun spaces.

"Modern kits are an assembly-line product, fabricated to tight tolerances," says Dr. Harold Gray, executive director of the National Greenhouse Manufacturers Association. "That's not to say a local builder couldn't do the same with a site-built solarium." Homeowners should weigh every factor and decide what is best for them."

Know How Your Space Will Be Used

How you intend to use your sun space will influence not only its location but also its size, the choice of finishing materials, and

(Continued on page 32)

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THE GOOD LIFE—UNDER GLASS

Continued from page 30

the accessories and features you order. For example, are you adding a sun space to gain light? Are you more interested in solar heat benefits? Should the solar heat warm one room or several? Perhaps you have more than a single goal in mind.

A sun space used for raising flats of flowers should not be equipped in the same way as one created for intimate dinner parties or one expected to house a spa tub. Conditions ideal for exotic greenery are not necessarily ideal for *people*. To guarantee a comfortable nighttime temperature, be sure to select a forced-air system that produces quick warmth even in cold weather. If you want a place where plants will flourish, provide for as much overhead light as possible through roof glazing or skylights, and you might want to include a hose hookup with a drain set into a brick or ceramic tile floor.

As you plan your sun space, consider the impact it will have on traffic flow in other rooms. Because people will be drawn to the new space, think about a design that allows access from more than one room—say from the kitchen and an adjoining dining room or even the living room. And if you plan to dine and entertain in your sun space, be sure you locate it near the kitchen or a pantry that has a refrigerator and sink.

"A sun space on the west side of the house won't give you effective solar gain," Watson warns. So if solar heating is your major aim, plan for a sun space that faces south, southeast or southwest. Be sure to choose furnishings that can withstand the effects of strong, steady sunlight and make insulating, air-cooling and venting provisions to take the edge off summer. In all but the hottest climates, just planting a deciduous tree may satisfy that need, so long as you do not site it close enough to be threatening in a storm. The tree will shade your sun space in summer, and when the leaves are gone, it will give you sunlight all winter. If you are concerned about summer heat, omit overhead glass entirely and plan a sun space with glass walls shielded from summer sun by a shallow overhang.

"There's no need to go overboard on solar heat gain," says Eddie Cazavoux, who heads the architecture department at the University of Southwestern Louisiana in Lafayette. "The more purposes your space serves, the better off you'll be." According to Cazayoux, it is possible to design a plant-filled indoor-outdoor addition that gains heat *and* functions as an informal family room.

Sun-Space Variations

A sun space need not always be used to extend a house; it can also be effective in joining existing spaces. For example, adding a sun space to a courtyard between the wings of an L- or U-shaped house results in airy space that can be reached from more than one room. Or consider a lean-to design to open up a solid outside wall: another way to open several rooms to the light, a view and the potential for solar heat gain.

Sun spaces do not have to be added at ground level. A lean-to or other design can open up a top floor hallway. Or think about replacing a traditional dormer with a sun space that expands an upstairs room. Why not add a sun space to a north bedroom or study to gain subtle, calming light? By the simple use of roof glazing, the sun room and any adjoining rooms open to it will feel much larger, even though you may be adding only a few square feet of usable space.

No matter what your home's architectural style is, you will find a sun-space kit made to suit it, from a Victorian conservatory to a curved-eave contemporary. The best advice would be integrate the new structure as much as possible with the old. "Select a design with the same roof pitch as the roof of your house," suggests Michael Probach of Lindal Cedar Sun Rooms in Seattle.

If you choose a site-built sun space in-

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stead of a manufactured kit, plan to include the same materials as the existing building. "Take your design cues from the original structure," says R.P.I.'s Donald Watson. For example, if your windows have painted mullions, be sure to build a sun space with mullions you can paint. "There is an art to designing a sun space," he cautions, "It's a specialty. Become informed yourself before hiring an architect or contractor." The information you need is available, just for the asking, from sun-space manufacturers.

The Cost Factor

You should expect to pay only a little more to buy and install a sun-space kit than you would for a standard room addition. "After all," says Knight, "you're building a room that's essentially all windows. And a really good window costs more than the wall that surrounds it."

Sun-room kits start at about $4,500 for a basic 9-by-9-foot model and can cost $50,000 and more for grander spaces. Bear in mind these figures do not include the cost of the footings, foundation or installation. Many kit dealers will provide installation, or at the very least supply a list of subcontractors familiar with their product and capable of installing it. You should budget about two-and-a-half times the cost of the kit so you have enough money to build a foundation, assemble the components and run plumbing and electrical lines. If your budget is limited or the available clearances from lot lines are too tight for a large addition, think of just adding a bay with a window seat. Dramatic impact can still be achieved even if the space is small, and you will be able to experience the airiness and light even a small sun space offers.

The size and scope of spaces that will bring the outdoors inside are limited only by your site, your imagination and budget. If you are determined, you can find a way to let the sun, the moon and the starlight into your home.■

Elaine Martin Petrowski is a New Jersey-based freelance writer who specializes in remodeling and decorating.

WHAT MAKES A QUALITY SUN SPACE

Here are the questions to ask before you sign a contract:

1. How strong is the structure? Building codes vary; make sure the unit you like meets recommended weight loads (wind- and snow-load capacity) for your area.

2. If you have chosen a wood-frame sun space, are the components preservative-treated? Epoxy coatings, for example, are formulated to prolong the life of redwood and cedar.

3. Is the sun space put together with stainless-steel or aluminum screws, nuts and bolts? Such fasteners last longer than galvanized metal.

4. Is the sun space designed to disperse condensation? All sun spaces have the potential to collect moisture, but such features as insulated glazing, well-designed condensation channels, and ventilating systems—fans, operable vents, roof windows—keep the problem in check. *Note:* Insulated glazing helps ensure year-round greenhouse comfort. Ranked from lowest to highest insulating value are single pane, thermopane, low-E coating thermopane, low-E argon-filled thermopane, Heat Mirror.

5. Is there a warranty? Reputable manufacturers offer a minimum warranty of one year against faulty workmanship and material failure.

Beautifully.

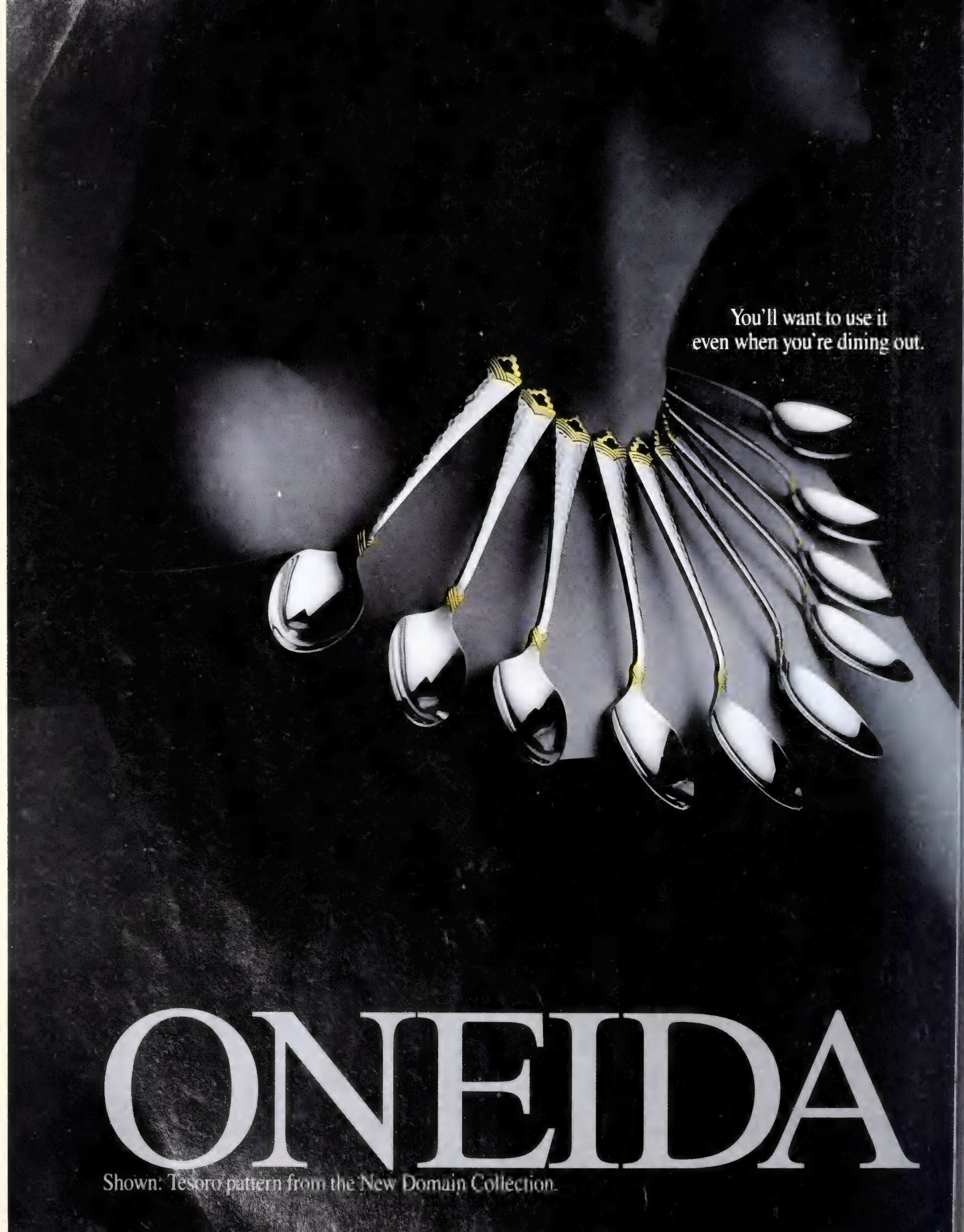


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ONEIDA
Shown: Tesoro pattern from the New Domain Collection.

HOUSE BEAUTIFUL
JANUARY 1991



One of the six families we visit in this issue

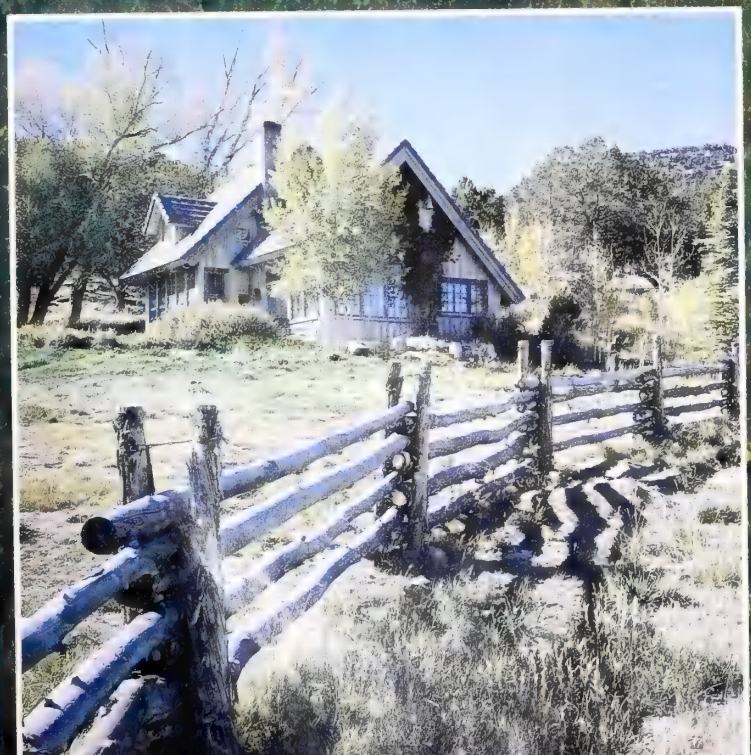
AMERICA AT HOME

WHEN A FAMILY CREATES A SUCCESSFUL HOME FOR THEMSELVES, JUST WALKING IN THE DOOR IS LIKE GETTING A HUG. EVEN VISITORS CAN FEEL THE WARMTH. HERE IS A PLACE WHERE EVERY FAMILY MEMBER KNOWS HE OR SHE CAN FIND COMPANIONSHIP, NURTURING, IDENTITY, HERITAGE, PRIDE—"ALL THE COMFORTS OF HOME."

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BUT MOST IMPORTANT TO THE SIX AMERICAN FAMILIES WE CHOSE FOR THIS, OUR FIRST FAMILY ISSUE, WERE SPACES TO SHARE FOR FAMILY MEALS, FAMILY PLAY, FAMILY WORK, FAMILY BOISTEROUSNESS AND FAMILY SERENITY. OUR NEW YEAR'S WISH FOR EVERYONE IS A HOME LIKE A WARM HUG. ▶

LAURIE DICKSON



In a passive-solar house in Colorado, the Kirchers are deeply at home

LIVING WITH THE SUN



On a broad meadow near Telluride, the Kircher family often gathers for a picnic under the Colorado sun. When Lynn and Kurt Kircher built their dream house here, they tucked it among the cottonwood trees where the views are all sky and snowy mountains. Solar-heated, the steep-roofed house (left) combines energy efficiency with the charm of a Swiss chalet. ▶



THE KIRCHERS' PLACE IS A CENTER FOR FAMILY FUN. AT A PICNIC, NEPHEWS TRAVIS AND KANE SCHEIDEGGER HELP THEMSELVES TO SOUP (ABOVE); LYNN KIRCHER AND HER MOTHER, MILDRED CLAIREMONT, READY FLOWERS FOR THE HOUSE (BELOW).



"We're surrounded by the things—and the people—that we love the best"

Just down the road from Telluride, Colo., lies a valley where the land dips and rises toward the mountains in the distance. In summer the air is full of birdsong, and green grass sweeps into the distance like the sea; in winter, snow muffles the world for weeks at a time. But always, winter and summer, the sun seems to find its way here.

It took Lynn and Kurt Kircher years, and thousands of miles, to find their own paths to this peaceful valley and to build their house, which sits among the cottonwood trees as if it grew there. "We looked all over the West," says Lynn Kircher, "but when we came here we knew we'd come home."

She had grown up in New York State, he in Sweden; she had gone off to Australia "to find herself"; he had come to America and taught cross-country skiing. She moved to Colorado, took his course, liked the sport, loved the instructor. They married and went to Europe for several months.

"I came home full of ideas about what I wanted in a house," Lynn Kircher says. When the time came to build, they found this 40-acre property with good pastureland, a stream that never freezes, and "the views ... oh, the views."

Those floods of Colorado sunshine were important, too, for the Kirchers planned a passive solar-heated house. Such a house requires a roof overhang to shield windows in summer, yet welcome the low sun of winter, and abundant insulation to retain the heat at night.

The north side of the house is buried four to six feet into the soil to prevent heat loss, so the plans called for lots of concrete and tile to soak up and radiate the natural energy. "In the winter our indoor temperature varies just four degrees from day to night." The Kirchers have a water heater and a wood stove, but no furnace. They use a "sun space," a glassed-in room below the bathroom, to dry their clothes—a process that also helps humidify the house. ▶

THE PLASTER WALLS (ABOVE RIGHT) ARE THICK TO RETAIN HEAT. THE CHAIR IN THE WINDOW BELONGED TO KURT KIRCHER'S MOTHER. RIGHT: NEPHEWS TRAVIS, KANE, BLAINE AND ZURI SCHEIDEGGER CLIMB A COTTONWOOD, FISH WITH THEIR FATHER, OTTO, AND UNCLE KURT (STANDING).

FOR MORE DETAILS, SEE PRODUCT INFORMATION







IN A BEDROOM TUCKED UNDER THE ROOF (ABOVE) THE SMALL WINDOW IS LEFT OPEN WINTER AND SUMMER FOR A BIT OF BRISK MOUNTAIN AIR.



The Kirchers moved in during a snowstorm on Christmas Eve

Lynn Kircher's memories of European houses showed up in the design, especially when the energy efficiency of the structure was reinforced: A steeply pitched roof sheds snow easily; a small bedroom "almost like a Swedish box bed" stays warm and cozy despite the cold.

The Kirchers moved in during a snowstorm on Christmas Eve, dragging their belongings on sleds over the road they had built, past the well they had drilled. Though they had tailored the house plan to their needs and wishes—a sleeping porch for summer nights, an open-plan lower level, a small fireplace just for settling nearby with a book or a companion—living in the house still provided pleasant surprises.

"We had the most extraordinary craftsmen," Lynn Kircher says. "The stonemason, the ironworker, the carpenters all did very special things here—the beauty of their work was like a gift to us, and it gave a special spirit to the house." Lynn settled down to a year of sewing curtains, slipcovers and pillows until the sun-flooded house was full of warm, rich colors. "There's a wonderful combination of surfaces—ironwork, plaster, and old beams we brought from a tumble-down building. And we're surrounded by things we love." ■

Editor JODY THOMPSON–KENNEDY
Writer CATHERINE FINDLAY
Photographer LAURIE DICKSON



GLOSSY WAINSCOTING REFLECTS THE LIGHT THAT FLOODS INTO THE BATHROOM (ABOVE). YOUNG ZURI (BELOW) IS AN EXPERIENCED PICNICKER.







THE COTTAGE (LEFT) SERVES AS STUDIO, POOL CABANA AND GUESTHOUSE. ABOVE: THE GLEASONS CALL THE COTTAGE LIVING ROOM A "HIGH TRAFFIC AREA" BECAUSE SO MANY FRIENDS OF THE CHILDREN (SHOWN HERE WITH THEIR PARENTS) ARE IN AND OUT ALL THE TIME.

IN SUMMER, THE GLEASONS HAVE PICNIC SUPPERS AND BARBECUES ON THE POOL PATIO (OPPOSITE). JONATHAN, WHO LOVES TO COOK, MADE HIS FAMOUS SALSA AND GUACAMOLE, SEEN HERE.

TEAM SPIRIT

The Gleasons of northern California are masters of teamwork—from cooking dinner to helping with the family business

WHILE PURSUING BUSY CAREERS, RELA AND DON GLEASON OF REDWOOD CITY, CALIF., HAVE ALWAYS MANAGED TO SPEND A LOT OF TIME WITH THEIR CHILDREN. THEY PLAN WONDERFUL FAMILY VACATIONS, MAKE A POINT OF BEING HOME FOR DINNER AND CREATE ELABORATE BIRTHDAY TRADITIONS. BUT ONE ACTIVITY MORE THAN ANY OTHER HAS STRENGTHENED A FEELING OF UNITY: THE GLEASONS HAVE MADE THEIR FAMILY BUSINESS A TEAM EFFORT. "WE HAVE ALWAYS TAKEN OUR WORK HOME AT NIGHT AND DISCUSSED IT TOGETHER," SAYS DON. "THIS WAY JONATHAN AND KERI ARE A PART OF WHAT RELA AND I ARE CREATING." ▶



The children have each taken a turn living on their own in the cottage

Rela and Don Gleason's secret for family success seems remarkably old-fashioned—making us think of the days when shopkeepers' families worked in the store and lived above it. When the Gleasons started their furniture company, Summer Hill, six years ago, the design studio was in the little cottage by the pool. "The kids—then in their early teens—were around for every decision, and Keri helped out on many catalog photo shoots," says Rela.

Eight years ago Rela and Don built the cottage across the lawn from the main house, a ranch they had remodeled and moved into in 1972. They wanted the little house to include everything they loved about the East. "Don is a New Englander," says his wife, "and I went to school there. We wanted the cottage to remind us of barns in Vermont and rose-covered cottages on Nantucket."

In many ways the cottage is the center of family life. The children have each taken a turn living there for six months, keeping house, and cooking occasional meals for their friends and their parents. But most nights the children went home for dinner.

Family dinners are a tradition the Gleasons have managed to hang on to, despite the pressures of work, water polo practice (for Jonathan), voice lessons and opera rehearsals (for Keri).

Even more sacred than family dinners are birthday celebrations. "We were all born in December," explains Rela. "We never wanted birthdays to play second fiddle to the holidays so we always make a big to-do for each one." Birthday dinners take place the night before, with roses for the ladies and chocolate cake for all. "It might be cupcakes or mousse cake, but it's always chocolate," says Don. ■

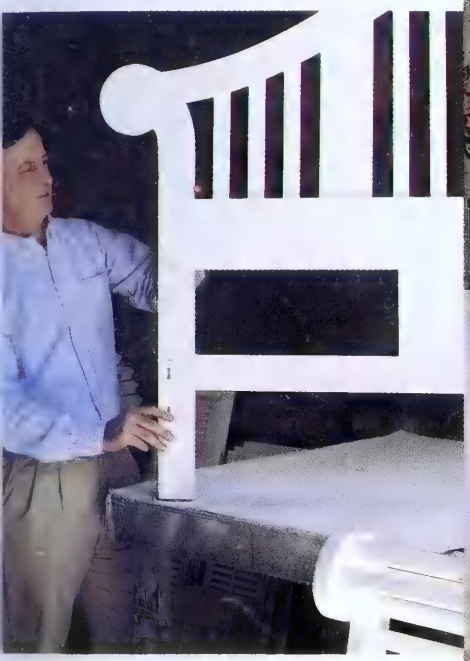
Editor JODY THOMPSON-KENNEDY
Writer ELIZABETH H. HUNTER
Photographer CHRISTOPHER IRION





FAVORITE DINING SPOTS: ON THE COTTAGE PATIO AND UNDER THE PERGOLA (ABOVE). IN THE LIVING ROOM OF THE MAIN HOUSE (BELOW), BLUE-AND-WHITE CANTON THAT DON GLEASON'S GREAT-GREAT-GRANDFATHER BROUGHT FROM CHINA TAKES PRIDE OF PLACE.

In the spray shop of Summer Hill (below) company president Don Gleason checks the finish on a headboard designed by Rela. Each piece of furniture is lacquered and sanded about 20 times.



Rela checking sample colors in her studio (below), where she designs furniture, fabrics and wallpaper





In the guest room on the second floor of the cottage (above), a trunk inherited from Don's great-grandmother looks right at home next to a Summer Hill chair designed by Rela. "If I ever design another house," she says, "It will have the same mood as the cottage—light, airy, spacious and relaxed."

FOR MORE DETAILS, SEE PRODUCT INFORMATION



ADIRONDACK FAMILY CAMP

Three generations of Collums call a boathouse their "heart's home"

FAMILY TRADITIONS START HERE, WHERE LOONS CALL THROUGH THE MORNING MISTS AND DEER WALK PAST THE FRONT DOOR. FOR THAD AND BARBARA COLLUM, THEIR FOUR GROWN CHILDREN AND TWO INFANT GRANDCHILDREN, A CLASSIC 1920S BOATHOUSE IN THE CENTRAL ADIRONDACKS IS THE SOUL OF SUMMER, WHERE FAMILY PLEASURES REVOLVE AROUND FISHING, HIKING AND A RESPECTFUL COEXISTENCE WITH UNSPOILED NATURE. ▶



"DAD BUILT THIS ADIRONDACK GUIDE BOAT HIMSELF," SAYS SARAH, 20, IN BOW (ABOVE). THE LIVING ROOM (RIGHT) IS THE GATHERING PLACE. THE FEELING OF THE FOREST IS BROUGHT HOME BY PEELED-POLE STUDS AND TRUSSES AND BY DEEP GREEN WICKER.





"We try not to intrude on nature; we are only guests on the land"





BARBARA COLLUM (TOP) RELAXES IN HER FAVORITE SPOT. THE "SUNDAY BOAT" (CENTER) TAKES THE FAMILY TO CHURCH. SON DOUGLAS GIVES NIECE CAITLIN A PIGGYBACK RIDE (BELOW) INTO THE PROTECTED WILDERNESS AROUND THE LAKE. OPPOSITE: OFF THE LIVING ROOM LIES THE COZY "READING TURRET" WITH ANTIQUE ROCKER, RUSTIC GOTHIC CHAIR AND TWIG MINIATURES.



On their honeymoon at the lake in the Adirondack Mountains, Thad and Barbara Collum went to a party at this very boathouse and fell in love all over again—this time with the quirky turrets, the great stone fireplace, the splendid views. (Thad, who is one of the Adirondacks' most accomplished fly-fishermen and flytiers, had fished this lake with his father since he was a young boy.)

Years later, the Collums purchased the boathouse and adapted it to their own family style. They have now summered here for 18 years, watching their four children—Deborah, Thad, Douglas and Sarah—grow strong and independent as they swam, sailed, and hiked the mountain trails.

For Douglas, now 25 and a dedicated Sunday sculptor, there is still little on earth that equals a climb up Panther Mountain, where he sleeps overnight to catch the breathtaking sunrise over ridges and lakes. Sarah, a fine competitive swimmer, thinks nothing of doing the strenuous butterfly stroke across the two-mile lake.

Although college rowing champ Deborah is now Mrs. Stuart Fross and the mother of two, Caitlin and Tucker, she and her family still come home to the family camp regularly. Brother Thad, in the construction business with his father, is fast becoming the third Thad Collum to cast a magic fly. "But only Dad," he says, "truly thinks like a trout." ▶





ADIRONDACK ARTISTRY IN NATURAL MATERIALS BRINGS A WOODSY CHARM TO BEDROOMS. THE COLLUMS' TWIG BED (ABOVE) WAS MADE BY KEN HEITZ OF TWO BIRCH TREES. SARAH PAINTED BEAR PICTURE IN HER ROOM (BELOW). OPPOSITE: A BUILT-IN CHILD'S BED IN A FORMER CLOSET.



"Our twig pieces blend with old wicker and tiger maple antiques"

The boathouse, designed and built by architect Augustus D. Shepard in 1921—the heyday of the great Adirondack camps—is connected to a separate structure of the same vintage containing four bedrooms. The property also includes two smaller, winterized cabins, once home to guides and maids.

Barbara Collum, a decorator who has made Adirondack style her specialty, filled the wood-lined rooms with antique rustic and twig furniture found in the area, including some museum-worthy pieces. "Many were built for the great camps by local caretakers during the long winters," she says. Barbara has put together a significant collection of oil paintings, bronzes and European silver representing stags or trout.

Every Memorial Day, when the season opens, the boathouse hosts a grand family reunion, bringing grown Collum kids from far and wide. Barbara—dubbed "an amazing cook" by her son Douglas—produces a fabulous feast, and neighbors who drop by are handed a plate. The siblings dare each other into the frigid water by day, and have long, serious talks on the deck by moonlight. "For this family," says its father, "Memorial Day at the lake is an even more important reunion time than Christmas. The boathouse is our heart's home." ■

Writer KIM WALLER
Photographer WILLIAM SEITZ





The much-enhanced gardener's cottage stands



The Mark Hamptons at ease in Southampton, N.Y.

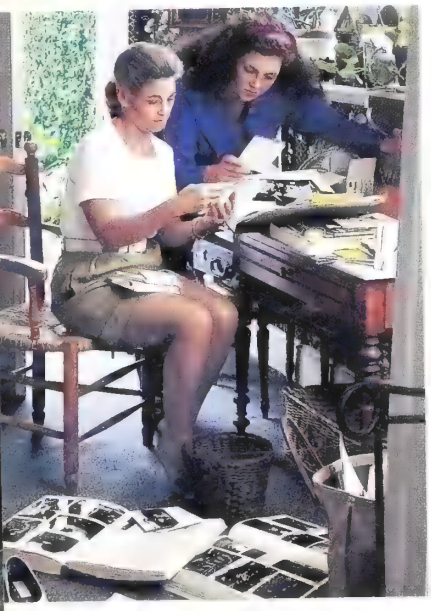
EXIT FROM THE FAST LANE

behind the Hamptons' symmetrical perennial garden designed by Bruce Kelly.

DECORATOR MARK HAMPTON FOUND A PROMISING PROPERTY ON AN ESTATE IN SOUTHAMPTON, N.Y., EIGHT YEARS AGO: AN OLD ORCHARD, GARDENER'S COTTAGE AND GARAGE. THE URBANE NEW YORK FAMILY, WIFE DUANE, MARK AND DAUGHTERS ALEXA AND KATE (LEFT), LOOKED FORWARD TO THE FUN OF BEACH–BRIGHT SUMMERS AND COZY SMALL–TOWN WINTERS TOGETHER, AND A MAJOR REMODELING MADE IT POSSIBLE. ▶



Every object in the living room is a passage in the family history





You can see pictures of all the members of this family in the society pages, and you can learn that Mark and Duane Hampton spent the night of the last inauguration in the Lincoln Bedroom at the White House (he is the Bushes' decorator *and* sometime fishing partner), but parents are parents and kids are kids, and the Hamptons' home life is not much different from the Joneses'. The point of this weekend house is for the two generations to be together—away from a bustling office, marathon Manhattan socializing and the demands of college life (both daughters are at Brown).

"Probably the most heavenly time here," says Duane, "is the week Mark closes the office between Christmas and New Year's. The four of us settle in and do almost everything together—a certain friend always invites us all for Christmas Eve, we always have the same Christmas dinner of roast beef and Yorkshire pudding, we always hang the stockings Mark's sister, Rachel, knitted for us."

But first the setting had to be created. Mark stretched the low, two-story gardener's cottage at both ends. At the front he added a tall two-story wing that includes the living room (right)—a huge space he made characteristically cozy. Younger daughter Alexa says it is her favorite room in the world and that if something is bothering her, a little time spent here makes it all better. "I keep trying to extract a promise from my parents that they won't redecorate it," Alexa says. ▶



THE HAMPTONS RELAX IN THE COUNTRY BUT ARE HARDLY IDLE. IN THE LITTLE POOL-HOUSE OFFICE WHERE MARK OFTEN WORKS ON HIS BOOKS ON DECORATING (ABOVE LEFT) DUANE AND KATE KEEP THE FAMILY SCRAPBOOKS UP TO DATE. AFTER 26



YEARS OF MARRIAGE, THEY ARE INTO VOLUME 35. ALEXA AND HER FATHER (BELOW LEFT) LIKE TO PAINT TOGETHER—SHE IN OILS, HE IN WATERCOLORS—ON THE FRONT PORCH. ABOVE: HALF THE LIVING ROOM IS SEEN HERE, THE CENTERED TABLE COVERED WITH BELOVED OBJECTS. SEVERAL OF THE ANTIQUES AND MARK'S OWN BOOKCASE DESIGN HAVE BEEN REPRODUCED IN HIS COLLECTION FOR HICKORY CHAIR. DEEP WALL COLOR IS "WARM IN WINTER, COOL IN SUMMER," HE SAYS.

"To plant a garden is a deep, almost parental thrill"

At the rear, the Hamptons made a small kitchen bigger—big enough to accommodate major summer entertaining, and inviting enough, with a new sitting area and fireplace, to be a family hangout.

The kitchen is Duane's favorite room—"not just because it works so well but because it overlooks my rose garden and the trees." She says, "I love to watch that lush Long Island late-afternoon light from here." Elder daughter Kate, an aspiring actress, says she is happiest curled up on the front porch, reading or memorizing lines. The girls make good use of the big room in the remodeled garage, now the pool house, where, says Kate, "we can have a gang of friends over without trashing the house."

To Mark, the garden is as important as the house. Throughout his small-town Indiana childhood he worked in his parents' garden—"first as a chore, then I grew to love it." After 20 years without a garden, he seized upon the chance to have one again. "It is a deep, almost parental thrill," he says, "to plant a garden and see it mature after five years or so, but it is also thrilling from day to day. I love to be all alone there in the early morning with my watering can and spade—just me and the birds." ■

Writer ELAINE GREENE
Photographer LIZZIE HIMMEL

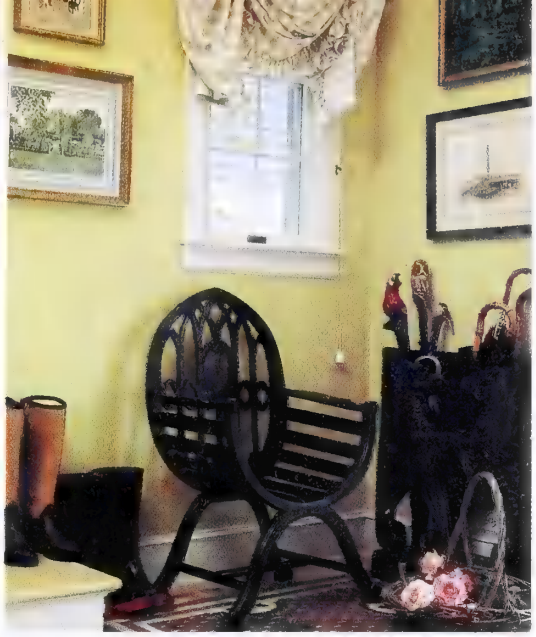












Opposite from top: Duane setting the table. There is enough assorted blue-and-white china to serve 32.

For Indiana corn pudding, an old family favorite, Duane and Kate grate four dozen ears. See recipe on page 89.



Artist Robert Jackson decorated this chest for Mark's 50th birthday in June.

Twin junipers were a gift from Mark's office.

Left from top: Colefax & Fowler's Tree Poppy chintz swathes antique English bed.

Entrance hall has the boots-and-walking-sticks look of an English country house. Carpet by Stark.



Alexa, Kate and Duane in the kitchen.



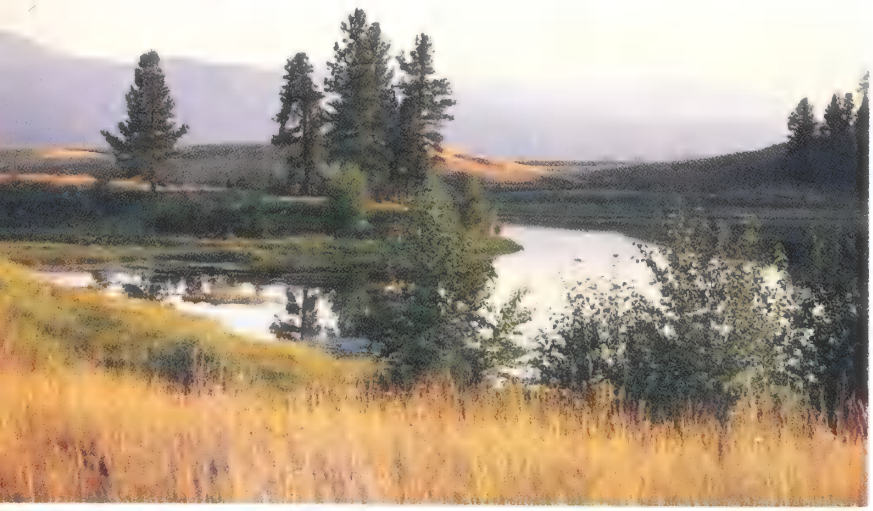
Mark in his Wellingtons, weeding.

Bench copied from a turn-of-the-century drawing Mark found.

In Montana, the Foote family shares their home on the range with sheep, wild turkeys, geese and Belgian horses



BIG-SKY RANCHERS





GETTING BACK TO THE EARTH IS SOMETHING MANY PEOPLE DREAM ABOUT. GEOF AND KATHIE FOOTE LIVED OUT THIS DREAM, MOVING FROM THE BUSTLING CITY OF MISSOULA TO A PEACEFUL 1,000–ACRE RANCH IN THE MID–1970S. IT WAS A NATURAL NEXT STEP AFTER YEARS OF INVOLVEMENT IN ENVIRONMENTAL EDUCATION. "WE WERE REALLY TRYING TO SLOW DOWN OUR LIVES," EXPLAINS KATHIE (OPPOSITE). "THE WORLD WAS JUST MOVING TOO FAST FOR US." A RECENT FOOTE FAMILY REUNION INCLUDED (ABOVE, FROM LEFT): DAUGHTER–IN–LAW DAWNA, GRANDDAUGHTER AMANDA, SON GEOFF (WHO USES BOTH *F*'S), FAMILY FRIEND LANE, GRANDSON BRYCE, DAUGHTER GRETCHEN'S FRIEND JOE, KATHIE, GEOF AND GRETCHEN (DAUGHTER AMY NOW LIVES IN COLORADO). ▶

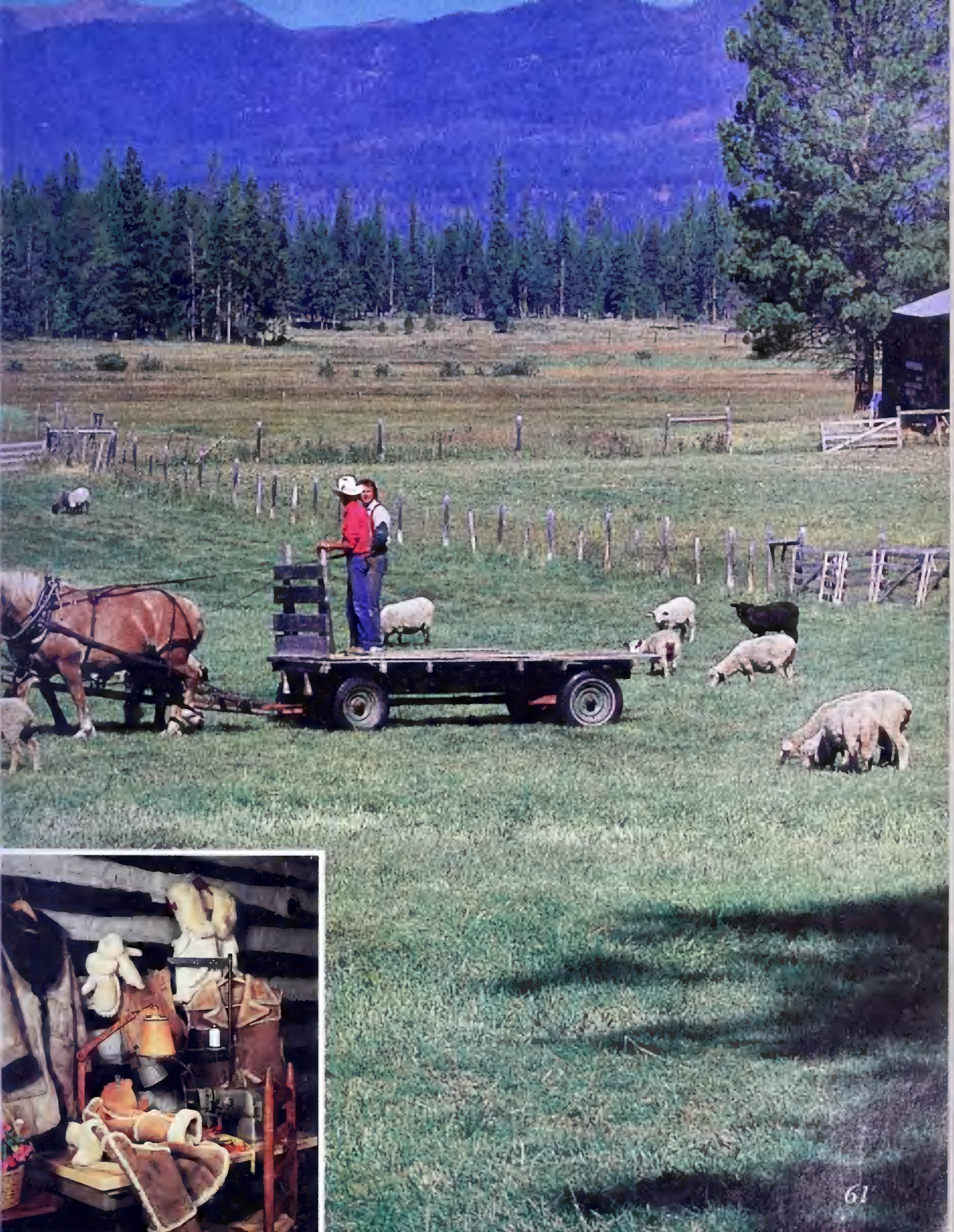
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THE RANCH (ONE OF ITS SHEEP CORRALS, THESE PAGES) OVERLOOKS A PROTECTED 2-MILLION-ACRE WILDERNESS AREA. GRETCHEN KEEPS A WATCHFUL EYE OVER HER FOUR-YEAR-OLD DAUGHTER, AMANDA, WHO LOVES TO PLAY WITH THE RANCH'S MANY ANIMALS, ESPECIALLY BERTA, THE FOOTES' 25-YEAR-OLD PONY (NEAR RIGHT INSET). WHEN IT IS NOT LAMBING OR HAYING SEASON, KATHIE SPENDS MORNINGS WORKING ON THE SHEARLING CLOTHES (FAR RIGHT INSET) THAT SHE DESIGNS FROM TANNED RANCH HIDES. TO CUSTOM-ORDER, CALL 406-793-5720. ▶

FOR MORE DETAILS, SEE PRODUCT INFORMATION




BREAD

"In the winter, it's us, the animals and the land. We're just part of the natural order"

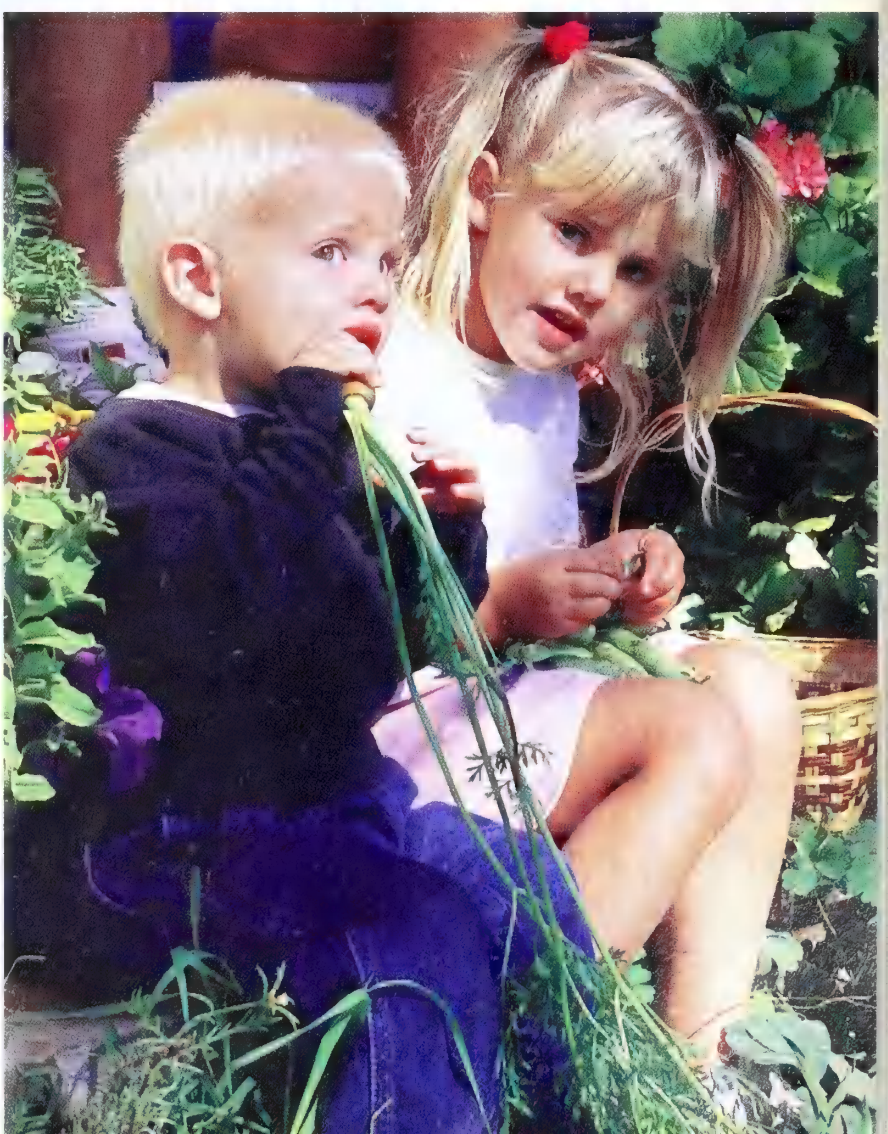
With the eager help of their three children, Geof and Kathie Foote spent two years gathering cast-off building materials. Their most significant finds, three settlement-era log cabins, form the core of the house that Geof's brother, Jonathan, an architect based in Livingston, Mont., helped design. Says Geof: "We wanted to create something really gentle that would fit in with the natural beauty around us."

Although everyone pitched in to reconstruct the disassembled houses, no one excelled at carpentry like young Geoff, then 13. So impressed was builder Eric Johnson that four years ago he hired Geoff, now 28, to join his building crew. That first autumn, the windows were still not installed and not enough wood had been chopped for fires. Fortunately for the Footes, it was unseasonably mild.

"Almost everything we live on comes off the ranch," says Geof, proud of the farm's progress since those early days. Potatoes, onions, squash, rhubarb and other vegetables abound in the garden, and herbs thrive in the greenhouse year-round. "The only fruit I've had any luck growing other than currants and a few berries is arctic crab apples," says Kathie, who barters for or buys the apples, apricots and peaches she needs for her jams. The Footes breed Belgian horses, which they use instead of tractors to work the ranch. In the snow, the family can be found gliding in a horse-driven sleigh on their daily visits to the corrals of sheep organically raised for their wool, hides and meat. Their Pennsylvania wild turkeys have grown from a flock of 7 just a few years ago to 75. "We love the birds and animals," says Geof. "They keep us company during the long winters." ■

Editor JODY THOMPSON–KENNEDY
Writer GLENN HARRELL
Photographer LAURIE DICKSON





THE OLD WOOD-BURNING IRON RANGE KEEPS THE KITCHEN (OPPOSITE) WARM AND COZY. HOMEMADE PRESERVES AND DRIED HERBS LINE THE SHELVES, AND FRESHLY BAKED BREAD COOLS NEARBY. THE MASTER BEDROOM (ABOVE) IS LIGHT AND CHEERY WITH AN IRON-AND-BRASS BED KATHIE REFINISHED AND A PATCHWORK QUILT. TWO-YEAR-OLD BRYCE TAKES TIME OUT FROM HELPING HIS SISTER, AMANDA, TAIL THE SNAP PEAS TO CHOMP ON A CARROT (RIGHT), BUT ON A WORKING RANCH LIKE MEADOW SPRINGS, NO ONE RESTS FOR TOO LONG.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



This Washington, D.C., family, seven strong, uses every inch of their city house, from the garden to the attic

THE JACOBS BUNCH

"IT'S IMPORTANT TO US TO HAVE EVERYONE COME TOGETHER AT MEALTIME," SAYS JANICE JACOBS. "WE LIKE TO SHARE THE GOINGS–ON OF THE DAY." THE FAMILY—EXCEPT FOR ELDEST CHILD PETER WHO IS AWAY AT COLLEGE—GATHER FOR A WEEKEND LUNCH. THE ALL–PURPOSE FAMILY ROOM (BOTH VIEWS), WHICH THE OWNERS ADDED SEVERAL YEARS AGO, SUITS THEIR CASUAL LIFE–STYLE TO A TEE. ▶







ELIZABETH, 16, HANGS OUT UNDER THE PERGOLA (ABOVE LEFT) WITH TELEPHONE IN HAND. THE CHEERFUL FLAG PILLOW WAS STITCHED FROM A RALPH LAUREN PLACE MAT. ABOVE RIGHT: JANICE AT WORK IN HER FLOWER STUDIO. OPPOSITE: MARBLE TABLETOP, CANVAS UMBRELLA AND COMFORTABLE CUSHIONS MAKE POOLSIDE DINING A PLEASURE.

When you have five kids aged nine to nineteen, there is always something lively going on

Time has not stood still at Janice and Jerry Jacobs's Washington, D.C., house in the 15 years that have passed since they moved in with their three small children. The Jacobs family now numbers seven and the additions to their Georgian house number eight. "When the twins came along, it was either expand or move," says Janice. Their location next to a wooded park, rare in a city as developed as the nation's capital, kept them rooted.

Jerry Jacobs, a lawyer with a keen interest in architecture, masterminded each adjustment, from the enlarging of the library to the revamping of a study as a breakfast room, with the help of subcontractors only. Most appreciated—at least by the kids and their troupe of friends—was the building of a barn-size room and a pool courtyard, two great spaces for carefree rough-housing. "We needed that one big room we could call home," says Janice. "Now our lives revolve around it."

It was important to the family to have a good deal of storage space in this addition; even after remodeling, space was tight in the original part of the house. A built-in dining banquette is handy with seats that lift to reveal usable hideaway space. A wall of deep shelves displays books, vacation snapshots, ceramics. Five lockers serve as tidy repositories for book bags, sports gear, rain boots and slickers—a great design detail only a parent would think of. Eminently practical furnishings include a sturdy neutral-toned carpet, comfortable overstuffed sofas and armchairs in a casual stripe, rough-hewn wooden tables.

The only person who arrives at the Jacobs house by way of the traditional front door is the mail carrier. Everyone else, it seems, enters through the pool courtyard, the year-round scene of much horsing around, relaxing and entertaining. To the side is Janice's flower studio, transformed from a run-down garden shack a few years ago when she turned passion into profit, designing arrangements for private parties. "I love the way I can work and still be near the children when they come home from school," says Janice. French doors, 4 of the nearly 50 Jerry has had installed over the years, open the studio to the outdoors. ■

Editor KATIE RIDDER
Writer GLENN HARRELL
Photographer WALTER SMALLING



Windsor chairs have defied time and fashion to remain

AMERICA'S FAVORITE CHAIR

LEGEND HAS IT THAT THOMAS JEFFERSON WROTE THE DECLARATION OF INDEPENDENCE SEATED IN A WINDSOR CHAIR. AND IN 1796 GEORGE WASHINGTON PAID $1.78 EACH FOR 27 WINDSORS FOR THE PORTICO AT MOUNT VERNON. THOUGH ORIGINALLY AN ENGLISH FURNITURE FORM, IN THE 250 YEARS THAT WINDSOR CHAIRS HAVE BEEN MADE IN THE UNITED STATES THEY HAVE BECOME AS AMERICAN AS APPLE PIE. WHILE OTHER FURNITURE FASHIONS HAVE FADED, THE WINDSOR CHAIR REMAINS AS POPULAR TODAY AS IT WAS IN OUR FOUNDING FATHERS' TIME. ONE REASON BEHIND THIS LONGEVITY IS THE MULTITUDE OF STYLES YANKEE CRAFTSMEN CREATED. LOOK AT THE 10 VARIATIONS HERE, EACH



DESIGN FOCUS

PRICES & SOURCES

WINDSOR, EACH WITH ITS OWN DISTINCT STYLE. FROM LEFT: A CAMEL-BACK WINDSOR, $1,300, WARREN CHAIR WORKS. BIRDCAGE WINDSOR, $269, ETHAN ALLEN. PROSPERS BENCH, $1,045, ABERSHAM PLANTATION. DOUBLE COMB-BACK WINDSOR, $1,190, WRIGHT TABLE CO. ON WALL: A CHILD'S HOOP-BACK WINDSOR, $209, FREDERICK BUCKLOE & BROS. STENCIL, STENCIL WORLD. ▶

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Windsor chairs come in a rich range of shapes, colors and sizes

AMERICAN WINDSORS ALL SHARE CERTAIN CHARACTERISTICS. MOST IMPORTANT IS THE SEAT, WHICH IS USUALLY SHAPED INTO A BODY-CRADLING "D" OR A SHIELD FORM. THE LEGS ARE PEGGED INTO THE SEAT WITHOUT NAILS; CHARACTERISTIC SPINDLES FORM THE BACK. MOST WINDSORS WERE AND STILL ARE MADE FROM A COMBINATION OF WOODS. HENCE THEY WERE USUALLY PAINTED OR STAINED AS THESE ARE. FROM LEFT: A WINDSOR GOTHIC ARMCHAIR STAINED A DARK OAK HUE AND STYLED AFTER BRITISH EXAMPLES, $2,173, THE





Southampton Co. A twin bow-back Windsor settee, $970, Cornucopia. A Windsor settee painted blue, $298 (kit), $519 (finished), Cohasset Colonials. A comb-back Windsor armchair, $900, Marshall James Inc.

On wall: A Windsor side chair, $265, The Hitchcock Chair Company. ■

Editor Kathleen Mahoney
Writer Rhoda Jaffin Murphy
Photographer Michael Grand

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LITTLE HOUSE WITH BIG IDEAS

A neglected 1930s bungalow becomes an enchanted cottage

THE BUNGALOW IS NESTLED IN A SANDY GLADE ON EASTERN LONG ISLAND, N.Y., BUT NEW YORK DESIGNER MARSHALL WATSON HAS GIVEN IT THE LOOK OF OTHER PLACES, OTHER TIMES. HE DREW INSPIRATION FROM HIS TRAVELS. REMEMBERING THE CARIBBEAN, HE HID THE GARDEN BEHIND GATES. HE CHOSE FRENCH DOORS THAT TURN THE OLD GARAGE INTO A GUESTHOUSE EVOCATIVE OF A TURN-OF-THE-CENTURY SWEDISH PAVILION (ABOVE). AND FROM RUSSIA CAME THE ZESTY MIX OF COLORS AND PATTERNS IN THE MAIN LIVING ROOM (RIGHT). ▶

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A mix of international country pieces combine to make one great look

Others might have been put off by the bungalow's jerry-built construction, small rooms and shabby state, but Marshall Watson saw great potential in the little structure. Commissioned by his client, New York theatrical producer Paul Sparks, to completely renovate the house and garage, Watson devised his plan: a two-bedroom main house and separate guesthouse linked by a brick-paved terrace (above left). Turning his attention first to the main house, Watson removed the wall between a tiny sun porch and equally cramped living room to create a single 15-by-15-foot living space (opposite). By adding a pair of French doors at one end he opened the room to the lush patio.

Then Watson turned to the garage, a bare room with a mud floor. Once he saw it Sheetrocked and with a new floor and wainscoting installed, the original peaked ceiling suggested a garden pavilion in the Swedish countryside (see overleaf).

In decorating the interiors entirely with furnishings available in stores today, Watson relied on tricks he had learned in his early days as a theatrical designer. Although some designers might have chosen small-scale furniture to make the small rooms seem spacious, Watson did just the opposite. For the living room he selected overscaled slipper chairs from Drexel Heritage Furnishings, $810 each, as well as a sofa 40 inches deep from T.R.S., $2,495. The result is a sumptuous look that belies the remodeled room's modest dimensions. By cleverly arranging the furniture he was able to nudge two seating groups and a dining area into a 225-square-foot living space. ▶

Editor CHARLES RILEY
Writer SALLY CLARK
Photographer KARI HAAVISTO

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"Decorative details soften a room," says Watson, who reached into his store of visual memories collected on travels through Russia and Scandinavia to bring the rooms to life. Working with fabrics from Waverly—all treated with 3M Scotchgard Fabric Protector—and furniture from the New York City retailer ABC Carpet & Home, Watson gave the rooms a rich, international look. Watson's thoughtful use of color was also inspired by his work in the theater, where color is used to telegraph seasons and set moods. He calls the color he chose for the living-room walls "early morning summer light yellow," a hue that captures the feeling of sunshine year-round.

In the sitting room (above): 19th-century Hispano-Moresque marquetry table, $1,650; trompe l'oeil book table, $725; Danish grandfather clock, $2,350; armchair with painted finish in black, green and rust, $925 each; needlepoint pillow, $80; marigold needlepoint pillow, $85; Russian Kuba rug from about 1935, $4,595; all, ABC Carpet & Home. In dining area (opposite below): rust-colored French country dining chairs, $495 each, from ABC Carpet & Home. Swagged curtain valances made from Waverly's Windmere fabric in yellow, $24 per yard. On patio (opposite above): mission teak dining table, $709; market umbrella, $1,789; both, Brown Jordan.





TO CREATE THE FANTASY ATMOSPHERE OF A SCANDINAVIAN PAVILION, THE DESIGNER CHOSE PASTELS FOR THE GUESTHOUSE (RIGHT), WHERE PEACH WALLS WERE STENCILED WITH CREAM-COLORED URNS OF FLOWERS. THE BOLD STROKE IS THE OVERSCALE BED FROM ABC CARPET & HOME, $1,195. THE CANOPY FABRIC IS ROSE BUD IN NATURAL, $30 PER YARD; TRIMMED WITH FLORETTA IN SPICE, $16 PER YARD; BOTH, WAVERLY. A VALANCE DRAPED LIKE A PEASANT'S SHAWL MAKES A FANCIFUL TOPPING AT THE WINDOW (ABOVE); THE SHADE IS FASHIONED OF WAVERLY'S CORTINA FABRIC, $16 PER YARD. ■

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AN EXCLUSIVE GIFT FOR YOU



Reproduced from a 19th-century folk-art decoupage, this beautifully detailed print is ready to frame

Here it is—the fruit print we promised you last month to match the gift print in our December issue. We found this 19th-century decoupage—along with its companion—at the New York gallery of famous British arts dealer Stephanie Hoppen and had it reproduced with all the original details and colors. The two prints, framed alike, would look splendid hanging together as we show them here, but either one is special enough to stand alone. You might prop it on a table, or combine it with other prints in a large wall composition. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION FOR THE DECEMBER ISSUE CONTAINING OUR FIRST PRINT. CALL THE HOUSE BEAUTIFUL/HEARST BACK ISSUES HELP LINE, (212) 649-4287



A THREE-GENERATION FOOD FEST

The ABC's of a relaxed family gathering: treats to delight all ages, and everyone pitching in to help



AS THE THREE BEARS DID, THIS COUPLE PROVIDES A CHAIR AND TABLE JUST RIGHT FOR EVERYONE. THE YOUNG ONES CLUSTER AROUND A TINY TABLE (ABOVE). HOSTS DIANE AND JOHN DURKIN (BELOW CENTER) AND GUESTS GATHER AT THEIR FESTIVE TABLE. ▶

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Even though young marrieds Diane Margaritis and John Durkin cook and bake for their living, they like nothing better than gathering their families, three generations of them, at their Victorian farmhouse on Long Island, N.Y., for weekend get-togethers. The couple runs Diane's Bakery and catering company, known for its home-style pies and cookies, in Roslyn. As hosts they like a leisurely relaxed party that goes through the afternoon and into the evening. Everyone gets involved. The little ones help prepare the sandwiches, cutting them from homemade brioche with cookie cutters and later filling the baskets with their favorite things. Everyone gathers vegetables from the garden. "We like it to be casual when we cook for our family," says John, while deftly turning lobster, chicken and tuna on the grill. "The simplest food can look beautiful when it is presented well," and he does just that, decorating the plates with edible marigolds and nasturtiums. ▶

Editor/Writer JANE ELLIS
Photographer JERRY SIMPSON

FOR MORE DETAILS, SEE PRODUCT INFORMATION

JOHN HAS FUN USING HIS PROFESSIONAL "GARDE-MANGER" SKILLS TO DECORATE PLATES WITH LOBSTER, GRILLED CHICKEN, AND A FAN OF HERB–FLECKED VEGETABLES (RIGHT). THE INVITING BUFFET (CENTER AND OPPOSITE) COMBINES GRILLED CHICKEN AND FISH WITH PLENTY OF COLORFUL GARNISHES. BELOW: THREE BEAN SALAD, GREEN BEANS, SNOW PEAS AND SHELLED PEAS IN A RED PEPPER VINAIGRETTE.

RECIPES BEGIN ON PAGE 88







MENU

TUNA NICOISE

GRILLED CHICKEN WITH VEGETABLE MÉLANGE

PASTA SALAD / THREE BEAN SALAD

LOBSTER WITH CORN SALSA

ASSORTED BREADS

BLUEBERRY, APPLE AND STRAWBERRY–RHUBARB PIES

ICE CREAM

CHILDREN'S MENU

BRIOCHE SANDWICHES WITH CHICKEN

JELLY–SANDWICH COOKIES / ICED SUGAR COOKIES

FRESH PEACHES

ICE CREAM IN [illegible] SHELLS

LEMO[illegible]



"Through the afternoon and into the evening we just meander through the courses and everyone helps with the food," says Diane Margaritis

Dessert appeals to the child in all of us.
Grown-ups love homemade fruit pie; everyone loves
ice cream, especially in an orange shell







DIANE MARGARITIS, FRIENDS AND RELATIVES (OPPOSITE ABOVE) SETTLE DOWN TO ENJOY ICE CREAM THAT LOOKS FESTIVE FROZEN IN A CUP MADE FROM A SCOOPED-OUT ORANGE HALF (OPPOSITE BELOW). DIANE'S FAMOUS PIES—BLUEBERRY, APPLE AND STRAWBERRY–RHUBARB—PROVIDE THE SATISFYING DESSERT EVERYONE LOVES (RIGHT). FOR SERVING THEY ARE SET OUT ON A WOODEN PLANK (BELOW RIGHT). SOMETHING GOOD TO EAT AND DRINK IS AN ALL–CONSUMING BUSINESS WITH THIS TRIO (BELOW LEFT).■

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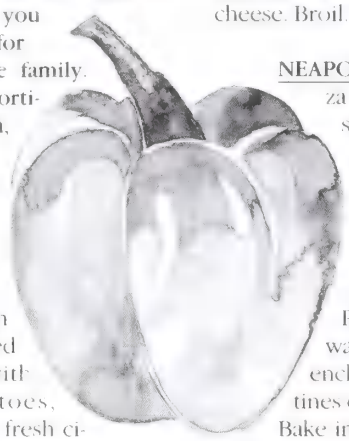




QUICK COOK

Healthful meals wrapped up in everything from pizza dough to crepes, tortillas to bread. As you learned with hot dogs and hamburgers, special "packaging" makes food tempting

Enclose fillings such as sliced turkey, refried beans, shredded cheese or scrambled eggs in whatever wrap you have on hand for meals to suit the whole family. Here are 14 ideas using tortillas, challah, pizza dough, crepes or sliced bread.
—Bonnie Tandy Leblang



FRIJOLES CON QUESO—In a well-greased hot skillet, heat corn tortillas, about 1 minute on each side. Spread with refried beans and sprinkle with chopped fresh tomatoes, minced scallions, minced fresh cilantro and shredded jalapeño Monterey jack cheese. Bake in a 400°F oven until cheese melts, about 3 to 5 minutes.

MUSHROOM–BROCCOLI CALZONE—Sauté sliced mushrooms, chopped blanched broccoli and garlic in olive oil. Roll pizza dough into 8-inch circles, spread half of each circle with ¼ cup of sautéed vegetables to within ½ inch of the edge and sprinkle with 2 tablespoons shredded smoked gouda. Moisten edges with water, fold dough over filling to enclose and press together with tines of a fork. Brush with olive oil. Bake in a preheated 450°F oven until golden, 15 to 20 minutes.

SOUVLAKI—Marinate cubes of boneless leg of lamb in olive oil, lemon juice, mustard and oregano. Broil. Serve in heated pita bread garnished with a blend of peeled, [illegible] and diced cucumbers, minced ga[illegible]

ALSATIAN TO[illegible] mustard on 2 slices of [illegible] then layer one slice [illegible] ham and [illegible] top with the other [illegible] grill sandwich in melted [illegible]

CHICKEN FAJITAS—[illegible] boneless chicken breast [illegible] limes, with 2 minced [illegible] tablespoons tamari or soy [illegible] freshly ground black pepp[illegible] and serve wrapped in warm [illegible] along with guacamole and sals[illegible]

SURPRISE BURGER—Season 4 ounces lean ground beef with salt and pepper. Form a patty around a 1-inch thick chunk of blue cheese. Broil. Serve on a sesame-seed bun.

NEAPOLITAN HAND PIE—Roll pizza dough into 8-inch circles, spread half of each circle with a thick tomato sauce to within ½ inch of edge. Add sautéed onion and green bell peppers; sprinkle with ¼ cup grated mozzarella cheese and 1 tablespoon Parmesan. Moisten edges with water, fold dough over filling to enclose and press together with tines of a fork. Brush with olive oil. Bake in a preheated 450°F oven until golden, 15 to 20 minutes.

LIME BEEF FAJITAS—Marinate a skirt steak (1 to 2 pounds) in the juice of 2 limes, with 2 minced cloves garlic, salt and freshly ground black pepper. Broil. Slice and serve wrapped in a warm flour tortilla along with a sauce made from 1 chopped fresh tomato, ½ cup minced sweet onion, 2 tablespoons minced cilantro, 1 minced jalapeño pepper, 1 minced clove garlic, salt and freshly ground black pepper.

SWEET SENSATION—Spread apple butter or honey, or both, on 2 slices challah or other egg bread and sandwich together. Soak sandwich in 1 large egg, beaten with 1 tablespoon milk and salt. In a hot skillet cook sandwich in melted butter until golden. Sprinkle with confectioners' sugar.

BREAKFAST TACO—Sauté minced shallots in butter until softened. Add minced smoked salmon and chives. Scramble in eggs. Serve wrapped in warm tortillas. Top with sour cream.

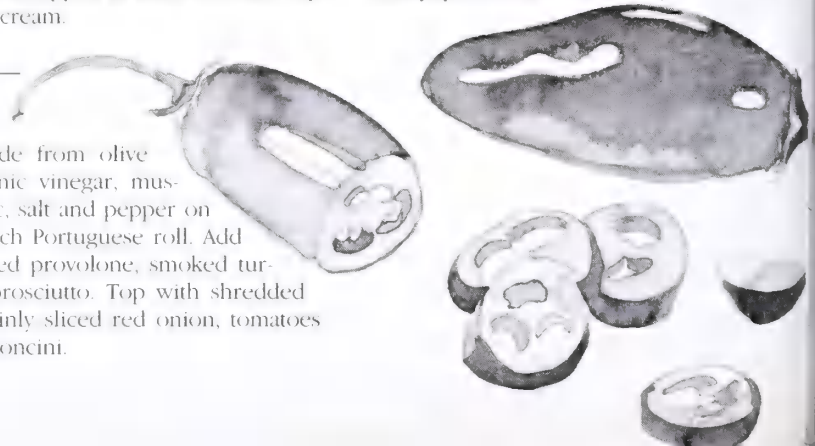
HOAGIE—Drizzle a vinaigrette made from olive oil, balsamic vinegar, mustard, garlic, salt and pepper on half a 6-inch Portuguese roll. Add thinly sliced provolone, smoked turkey and prosciutto. Top with shredded lettuce, thinly sliced red onion, tomatoes and peperoncini.

SOFT CHICKEN TACO—Marinate chicken in olive oil, lemon juice, garlic, salt and freshly ground black pepper. Broil. Slice and combine with chopped shallots and chopped fresh cilantro. In a well-greased hot skillet heat corn tortilla. Serve topped with taco sauce.

PROSCIUTTO HANDWICH—Roll pizza dough into 8-inch circles, spread half of each circle with ¼ cup each minced thinly sliced prosciutto, garlic and fresh parsley and a pinch of thyme, to within ½ inch of the edge. Sprinkle each with 2 tablespoons grated mozzarella cheese and 1 tablespoon freshly grated Parmesan. Moisten edges with water, fold dough over filling; press together with tines of a fork. Brush with olive oil. Bake in a preheated 450°F oven until golden, 15 to 20 minutes.

STACKED TORTILLA—Spread a corn tortilla with honey-mustard; layer with thinly sliced smoked turkey, fontina cheese and tomato; top with another tortilla and secure with toothpicks. Fry on both sides in a well-greased hot skillet, remove toothpicks, slice and serve.■

Bonnie Tandy Leblang's syndicated column "The Supermarket Sampler" *appears in newspapers across the country.*



ROBBIN GOURLEY

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Lipton®

A THREE-GENERATION FOOD FEST

Continued from page 85

Recipes from Diane's Bakery and catering company.

LOBSTER WITH CORN SALSA

To prepare lobster:

- **1 onion, peeled and quartered**
- **2 stalks celery, cut into large chunks**
- **16 peppercorns**
- **4 1¼-pound live lobsters**

Corn salsa:

- **1½ pounds fresh corn kernels, or three 9-ounce boxes frozen corn niblets**
- **3 ripe tomatoes, peeled, seeded, and finely diced**
- **3 scallions, very thinly sliced**
- **1 large clove garlic, minced**
- **Juice of 1 to 2 limes, about 4 tablespoons**
- **Small bunch cilantro, finely chopped**
- **3 tablespoons extra-virgin olive oil**
- **¾ teaspoon salt, or to taste**
- **¼ to ½ teaspoon red pepper flakes, to taste**

□ In a large stock pot combine onion, celery and peppercorns. Bring to a boil. Boil 30 minutes, then remove vegetables. Plunge lobsters in head first. Cook 13 minutes, remove from water and leave at room temperature until cool. Remove meat from shells, keeping claws whole, and cutting tails into 1-inch pieces.

□ Make corn salsa: Cook fresh or frozen corn in boiling water 5 minutes; drain well. Combine with diced tomato, scallions, garlic, lime juice, cilantro, and olive oil. Mix well. Season with salt and red pepper flakes. Place on serving platter and surround with lobster pieces, arranging whole claws on top. Serves 8 as an appetizer.

TUNA NICOISE

- **16 small, red new potatoes, scrubbed**
- **2 pounds haricots verts (tiny green beans)**
- **8 artichoke hearts, drained and quartered**
- **32 cherry tomatoes, cut into quarters**
- **4 pounds fresh tuna steaks, 1 inch thick**
- **Extra-virgin olive oil**
- **1 cup Vinaigrette Sauce (see recipe below)**
- **Salt, to taste**

□ In a pot of boiling salted water, cook new potatoes until just tender when pierced with a skewer, about 15 minutes; drain and cool a few minutes. Trim haricots verts and blanch in boiling salted water about 4 to 5 minutes, until crisp-tender. Refresh under cold water, pat dry, and cut into quarters. Cut potatoes into quarters.

□ Brush tuna steaks with olive oil and grill over a medium fire, 2 to 4 minutes per side. Do not overcook or fish will be dry. Put on a serving platter, surround with vegetables and drizzle with vinaigrette. Serves 8.

GRILLED CHICKEN WITH VEGETABLE MÉLANGE

Chicken:

- **6 whole chicken breasts, boned, skin removed, trimmed, and tenders removed (reserve for another use)**
- **2 cups extra-virgin olive oil**
- **3 large cloves garlic, minced in food processor**
- **2 tablespoons Herbs de Provence**
- **Salt and freshly ground black pepper**

Vegetables:

- **1 bunch broccoli, cut into florets (the stalks reserved for another use)**
- **¾ pound haricots verts (tiny green beans)**
- **4 carrots, julienned to the size of beans**
- **2 red peppers, cut into thin strips**
- **1 medium head radicchio, cut into chiffonade (¼-inch strips)**
- **1 endive, cut into chiffonade**
- **1 cup Vinaigrette Sauce (see recipe below)**

□ Marinate chicken: In a shallow baking dish, combine olive oil, garlic, Herbs de Provence, and salt and pepper to taste. Marinate chicken breasts 1 hour, turning to coat.

□ Prepare vegetables: In a large pot of boiling salted water, blanch broccoli, haricots verts, and carrots about 4 to 5 minutes, until crisp-tender. Drain and refresh under cold water; pat dry. Combine with pepper strips, radicchio, and endive. Set aside.

□ Cook chicken breasts: Shake excess oil from chicken and grill over a medium fire 4 minutes per side.

□ Toss vegetables with enough vinaigrette to coat lightly. Mound in the center of a large serving platter and surround with grilled chicken breasts. Serves 8.

PASTA SALAD

- **¼ pound shiitake mushrooms, wiped with a damp cloth**
- **1 to 2 tablespoons olive oil**
- **Salt, freshly ground pepper**
- **5 sun-dried tomatoes**
- **1 cup broccoli florets**
- **1 pound fusilli**
- **½ medium red pepper**
- **½ medium yellow pepper**
- **6 to 8 large radicchio leaves**
- **1 cup Vinaigrette Sauce (see recipe below)**

□ Cut the shiitake mushrooms into ¼-inch strips. In a medium skillet, sauté mushrooms in olive oil until cooked, about 5 minutes. Season to taste with salt and pepper. In a small pot of boiling water, blanch sun-dried tomatoes 2 minutes, then drain and pat dry. Cut into thin strips. Blanch broccoli until crisp-tender, about 4 to 5 minutes. Cook fusilli according to package directions until al dente, drain, cool a few minutes, then toss with vinaigrette. Cut peppers and radicchio leaves into thin julienne. Combine vegetables with fusilli, toss to mix well, and season. Serves 8.

THREE BEAN SALAD

- **½ pound shiitake mushrooms, trimmed and thinly sliced**
- **3 tablespoons unsalted butter**
- **Salt, freshly ground pepper, to taste**
- **1 tablespoon pink peppercorns**
- **½ pound haricots verts (tiny green beans)**
- **½ pound sugar snap peas, trimmed (if not available substitute snow peas)**
- **½ pound shelled peas (if fresh peas are not available, use 1 box frozen tiny peas)**
- **Approximately ¾ cup Vinaigrette Sauce (see recipe below)**

□ In a medium skillet, sauté shiitake mushrooms in butter until tender, about 5 minutes. Season to taste with salt and pepper. Crush pink peppercorns using a mortar and pestle, or place in a small plastic bag and crush with a rolling pin. Combine vegetables with peppercorns.

□ Coat lightly with vinaigrette sauce. Serves 8.

VINAIGRETTE SAUCE

- **½ teaspoon salt**
- **1 tablespoon Dijon mustard**
- **4 tablespoons balsamic vinegar**
- **1 cup extra-virgin olive oil**

□ Combine salt, mustard, and vinegar in food processor bowl and process well. With motor running, pour in olive oil in a thin stream. Season. Makes 1½ cups.

BRAIDED BREAD

- **3 packages active dry yeast**
- **⅓ cup water**
- **½ cup sugar**
- **1 cup water**
- **½ cup (1 stick) unsalted butter**
- **3 tablespoons soy oil (or other vegetable oil)**
- **1 tablespoon salt**
- **¼ cup honey**
- **7 eggs**
- **½ cup whole-wheat flour**
- **About 9 cups unbleached flour**
- **Additional oil**

□ Proof yeast in ⅓ cup warm water with 2 tablespoons of sugar. In a saucepan, bring 1 cup water to a boil, add remaining sugar, butter, oil, salt and honey. Stir until butter melts, then cool to room temperature.

□ In a large bowl combine yeast, sugar mixture, 6 eggs, whole-wheat flour, and about 8½ cups flour. Mix well to form a dough, adding additional flour if necessary. Dough will be very sticky at first. Knead 8 to 10 minutes on a lightly floured board, until dough is smooth and elastic. Place dough in a lightly oiled 3-quart bowl. Cover with a damp cloth, and put in a warm, draft-free place to rise 1 hour, or until doubled in size.

□ Punch dough down and divide into 4 balls. Divide each ball into 3 pieces. Squeeze and roll each piece between the palms to form "ropes" about 12 inches long. Pinch 3 pieces together at one end, braid, and pinch other ends together, then tuck each end under. Lightly oil a large baking sheet, transfer braids to it, cover with a damp cloth and let rise 45 to 60 minutes.

□ Beat remaining egg with 1 tablespoon water and brush over dough. Bake in a 350°F oven about 40 minutes, until nicely browned and hollow-sounding when tapped. Makes four 12-inch loaves.

BLUEBERRY PIE

- **3 tablespoons flour**
- **½ cup sugar**
- **Salt**
- **Mace (East Indian spice)**
- **1 recipe Pastry for Pies (see recipe below)**
- **4 cups blueberries**
- **2 tablespoons unsalted butter**
- **Additional sugar**

□ Combine flour, sugar, a pinch of salt, and a pinch of mace. Roll out pastry crust as per recipe and fit into a 9-inch pie plate. Mound blueberries in center and sprinkle with flour mixture. Dot with butter. Roll out top pastry crust, sprinkle with sugar, and roll again lightly to press into dough. Place on top of pie, crimp edges to seal and cut a few air holes on top.

□ Bake in a 400°F oven 10 minutes, reduce heat to 350°F and bake 35 minutes until golden brown. Serves 8.

APPLE PIE

- **2 medium Granny Smith green apples**
- **2 medium Golden Delicious apples**
- **3 to 4 Macintosh apples**
- **3 tablespoons water**
- **2 tablespoons unsalted butter**
- **1½ tablespoons lemon juice**
- **½ cup granulated sugar**
- **¼ cup granulated brown sugar**
- **¾ teaspoon nutmeg**
- **1 recipe Pastry for Pies (see recipe below)**
- **Additional sugar**

□ Peel and slice apples thinly, keeping Macintosh apples separate. In a 3-quart saucepan, combine Granny Smith and Golden Delicious apples with water, butter, lemon juice, sugars, and nutmeg. Bring to a boil, reduce heat, cover, and simmer 8 minutes. Pour over uncooked Macintosh apples, stir, and cool.

□ Roll out pastry crust as per recipe and fit into a 9-inch pie plate. Mound apple mixture in center. Roll out top to a 10-inch circle, transfer to top of pie; crimp edges to seal. Cut a few air vents on top and sprinkle with sugar.

□ Bake in a 375°F oven 10 minutes, then lower heat to 350°F and bake 40 to 45 minutes, until pastry is golden brown. Serves 8.

STRAWBERRY-RHUBARB PIE

- **1 cup sugar**
- **⅓ cup flour**
- **Salt**
- **¼ teaspoon cinnamon**
- **3 cups chopped rhubarb**
- **2 cups sliced strawberries**
- **¼ cup ground almonds**
- **1 recipe Pastry for Pies (see recipe below)**
- **Additional sugar and cinnamon**
- **2 tablespoons unsalted butter**

□ Combine sugar, flour, a pinch of salt, and cinnamon. In a mixing bowl, combine cut fruit and sugar and let macerate 20 minutes. Following directions in master recipe, roll out bottom pastry crust and fit into a 9-inch pie plate. Sprinkle with ground almonds and lightly press in, then sprinkle with a little sugar and cinnamon. Add fruit, mounding in center and dot with butter.

□ Roll out pastry for top crust and cut into ¼-inch strips. Arrange on top in a lattice pattern and crimp edges to seal. Bake in a 375°F oven 10 minutes, then reduce heat to 350°F and bake about 35 minutes, until fruit is bubbling and pastry is golden brown. Serves 8.

PASTRY FOR PIES

1¾ cup unbleached flour
¾ teaspoon salt
5 ounces cold, unsalted butter
2 tablespoons Crisco
⅓ cup cold water

□ Combine flour and salt. Cut in butter and Crisco until mixture looks like coarse meal. Lightly mix in water, adding a bit more if necessary to form mixture into a firm dough. Form into 2 balls, one twice the size of the other, and flatten slightly, then wrap in plastic.
□ When ready to bake, roll out large ball of dough into a circle about 11 inches in diameter. Fit into a 9-inch pie plate.

JELLY–SANDWICH COOKIES

¾ cup (1½ sticks) unsalted butter
½ cup sugar
1 teaspoon vanilla extract
⅛ teaspoon almond extract
1¾ cups unbleached flour
⅛ teaspoon salt
1 cup almond flour (see note)
Confectioners' sugar
About ½ cup currant jelly

□ Cream butter and sugar until light and fluffy. Beat in vanilla and almond extracts. Add flour, salt, and almond flour and combine well to form a dough. If dough is very soft, form into a ball, wrap in plastic wrap, flatten slightly, and refrigerate about 1 hour. If not, roll out.
□ Roll dough between sheets of wax paper until about ⅛-inch thick. Chill 30 minutes. Cut with a 2½-inch to 3-inch scalloped round cutter. Cut a ½-inch hole in center of half of the cookies (use an apple corer or the tip of a sharp knife). Scraps of dough may be gathered and rerolled.
□ Carefully transfer to baking sheets, spacing cookies ½-inch apart, and bake in a 350°F oven 8 to 10 minutes, watching carefully so they do not get too brown. Transfer to racks to cool, and when cool, dust the tops (with holes) with confectioners' sugar. Spread bottoms with a scant teaspoon of currant jelly and put on tops. Makes about 25 cookies.
□ Note: Almond flour is often available in specialty gourmet shops. To prepare your own, finely chop 1 cup slivered almonds in a food processor. Add 1 tablespoon flour or sugar "borrowed" from recipe and process until finely ground. Makes 1 cup.

SUGAR COOKIES

2½ cups unbleached flour
2 teaspoons baking powder
½ teaspoon salt
½ cup unsalted butter
1 cup sugar
2 eggs, beaten
1 tablespoon milk
1 teaspoon vanilla extract
Additional sugar

□ Sift together flour, baking powder, and salt and set aside. Cream butter and sugar until light and fluffy, then add eggs, milk and vanilla. Add flour mixture and mix well, to make a dough.
□ Form dough into 2 balls and flatten slightly. Wrap in plastic wrap and chill for several hours. Roll dough between sheets of bakers' waxed paper until it is a bit thicker than ¼-inch. Chill. Carefully peel off top sheet of waxed paper, sprinkle dough with sugar, and cut into large shapes. Transfer cookies to baking sheets. Scraps may be gathered and rerolled; be sure to follow chilling procedures.
□ Bake in a 375°F oven 8 to 10 minutes, until lightly browned around the edges. Transfer to racks to cool. Makes about thirty 3-inch cookies.



FROZEN ORANGE CUPS

8 navel oranges
2 pints vanilla ice cream
1 pint orange sorbet
Mint leaves for garnish

□ Cut the top quarter from each orange. Using a sharp paring knife and a grapefruit spoon, scoop out the fruit (save and use for juice) from both the tops and bottoms. Rinse out orange shells and freeze. When hard, fill bottoms with vanilla ice cream and tops with orange sorbet. Freeze until ready to serve, then decorate with mint leaves. Serves 8.

CHILDREN'S SANDWICHES

1 loaf Braided Bread (see recipe above), or 16 slices store-bought bread
4 Grilled Chicken Breasts (see recipe above), sliced
Tomato slices
Lettuce leaves

□ Cut 16 slices of the Braided Bread, or any store-bought bread. Using a large cookie cutter, cut into desired shape.
□ Fill with chicken, tomato and lettuce. ■

EXIT FROM THE FAST LANE

Continued from page 57

MARK AND DUANE HAMPTON'S INDIANA CORN PUDDING

3 to 4 dozen ears of shucked corn
1 to 1½ sticks of butter, cut into small pieces
Salt and freshly ground black pepper, to taste

□ Preheat oven to 400°F. Into a buttered, oven-proof lasagna-size dish, grate raw corn, avoiding whole kernels. Dot with butter. Season with salt and freshly ground black pepper, to taste. Bake for 45 minutes to 1 hour until top browns. Stir once at midpoint. ■

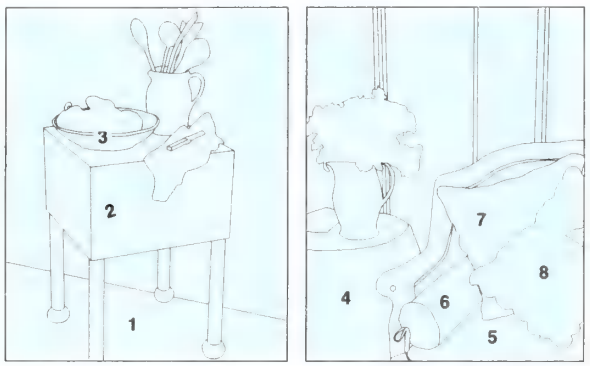
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STYLE BEAT: BLACK AND WHITE

Pages 10 and 11



Far left: Table view, page 10

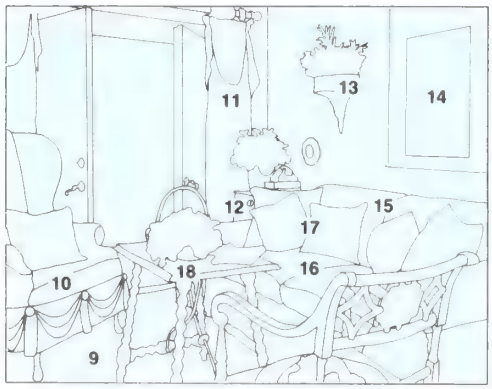
1. *Tile, Elon, Inc. (ea.)* *$2.45*
2. *Animal motif table, ABC Carpet & Home* ... *995.00*
3. *Pasta bowl, Pottery Barn* *12.00*

Left: Chair view, page 10

4. *Toile fabric, Le Brun Toile, Coutan & Tout (per yd.)* ..... *$66.00 to 88.00*
5. *Settee, Bardith I* *4,250.00*
6. *Neck roll, ABC Carpet & Home* *60.00*
7. *Tree fabric, Marimekko (per yd.)* *36.00*
8. *Floral pillow, Julie, ABC Carpet & Home (per pr.)* *70.00*

LITTLE HOUSE WITH BIG IDEAS

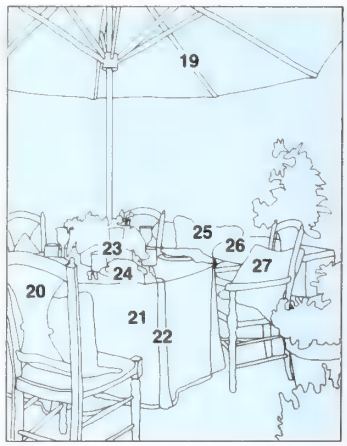
Pages 72 to 77



Above: Living room, pages 72 and 73

9. *Rug, ABC Carpet & Home (4'x9')* *$4,595.00*
10. *Slipcover, Linen Check, Waverly Fabrics (per yd.)* *28.00*
11. *Curtains, Windmere and Be Mine, Waverly Fabrics (per yd.)* ..... *24.00 to 26.00*
*12. *Pine chest, ABC Carpet & Home* *750.00*
13. *Lamp bracket, ABC Carpet & Home (per pr.)* *600.00*
14. *Mirror, ABC Carpet & Home* *850.00*
15. *Slipcover, Windmere, Waverly Fabrics (per yd.)* *24.00*
16. *Sofa, TRS Furniture* *2,495.00*
17. *Pillows, ABC Carpet & Home* ..... *40.00 to 175.00*
18. *Marquetry table, ABC Carpet & Home* *1,650.00*

Right: Table view, page 74



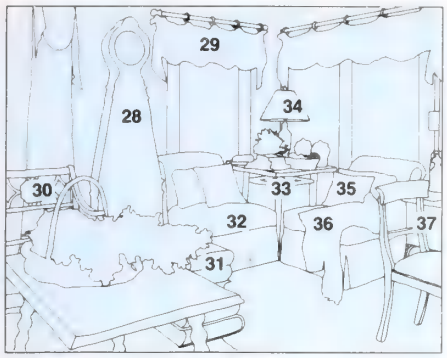
19. *Umbrella, Brown Jordan* *$1,789*
20. *Chairs, ABC Carpet & Home (ea.)* ..... *295.00 to 345.00*
21. *Tablecloth, Diandra, Waverly Fabrics (per yd.)* *30.00*
22. *Underskirt, Glosheen, Waverly Fabrics (per yd.)* *18.00*
23. *Glasses, ABC Carpet & Home (ea.)* ..... *6.00 to 10.00*
24. *Plates, The Haldon Group (ea.)* ..... *6.05 to 9.77*
25. *Pillow fabric, Versailles, Waverly Fabrics (per yd.)* *32.00*
26. *Pillow fabric, Brant Point Stripe Linen, Waverly Fabrics (per yd.)* *30.00*
27. *Pillow fabric, Glosheen, Waverly Fabrics (per yd.)* *18.00*

All prices are approximate suggested retail

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LITTLE HOUSE WITH BIG IDEAS

Pages 72 to 77

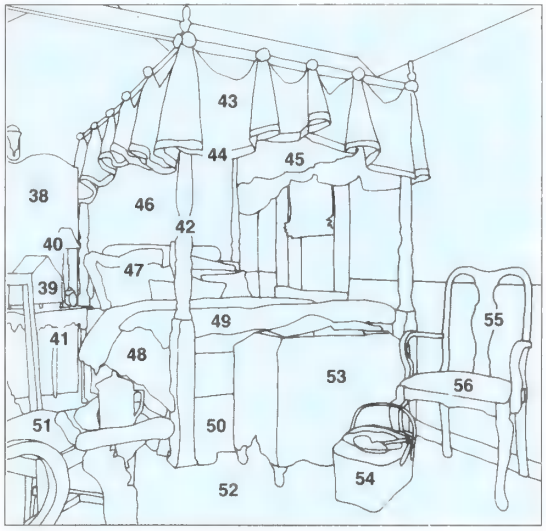


Above: Sitting room, page 75

28. *Grandfather clock, ABC Carpet & Home* $2,350.00
29. *Valance, Windmere and Be Mine, Waverly Fabrics* ..... 24.00 to 26.00
30. *Armchair, ABC Carpet & Home* 925.00
31. *Book table, ABC Carpet & Home* 725.00
32. *Chair, Drexel Heritage* 810.00
33. *Table, ABC Carpet & Home* 475.00
34. *Lamp, ABC Carpet & Home* 560.00
35. *Pillow, ABC Carpet & Home* 85.00
36. *Throw, ABC Carpet & Home* 120.00
37. *Wicker stand, ABC Carpet & Home* 315.00

Right: Bedroom, pages 76 and 77

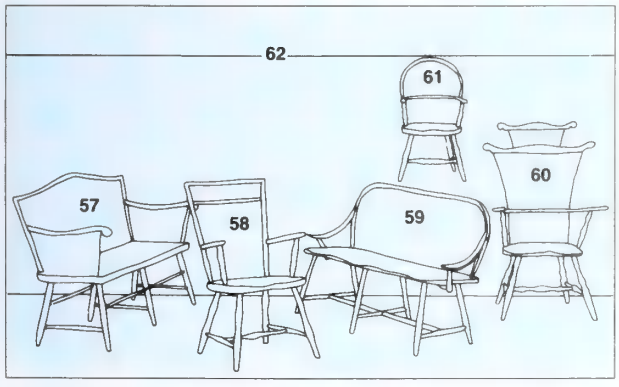
*38. *Screen, ABC Carpet & Home* $1,195
39. *Birdcage, ABC Carpet & Home* 45.00
40. *Lamp, ABC Carpet & Home* 295.00
41. *Side table, ABC Carpet & Home* 425.00
42. *Four-poster bed, ABC Carpet & Home* 1,195.00
43. *Canopy fabric, Rose Bud, Waverly Fabrics (per yd.)* 30.00
44. *Canopy trim, Floretta, Waverly Fabrics (per yd.)* 16.00
45. *Canopy lining, Cara Mia, Waverly Fabrics (per yd.)* 16.00
46. *Bedhangings, Francesca, Waverly Fabrics (per yd.)* 16.00
47. *Pillow shams and sheets, Palais Royal, ABC Carpet & Home* ..... 75.00 to 150.00
48. *Duvet cover, Palais Royal, ABC Carpet & Home* 150.00
*49. *Chintz comforter, ABC Carpet & Home* 450.00
50. *Dust ruffle, Cara Mia Stripe, Waverly Fabrics (per yd.)* 16.00
51. *Chair, ABC Carpet & Home* 300.00
52. *Rug, ABC Carpet & Home* 249.00



53. *Trunk, ABC Carpet & Home* 1,025.00
54. *Basket, Mary Emmerling's Country Store* ... 75.00
55. *Armchair, ABC Carpet & Home* 350.00
56. *Seat cover, Versailles, Waverly Fabrics (per yd.)* 32.00

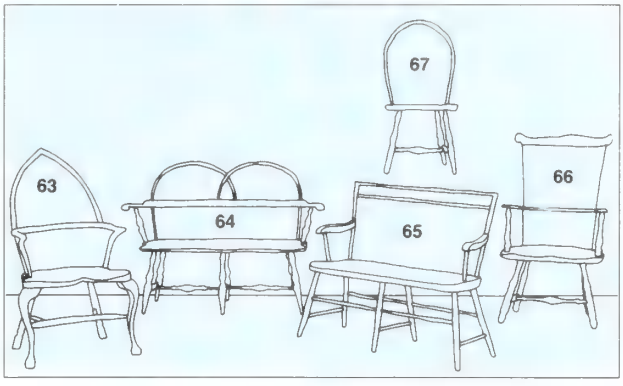
AMERICA'S FAVORITE CHAIR

Pages 68 to 71



Above: Pages 68 and 69

57. *Settee, Warren Chair Works* $1,300.00
58. *Chair, Ethan Allen* 269.00
59. *Prospers bench, Habersham Plantation* 1,045.00
60. *Double comb-back Windsor chair, Wright Table Co.* 1,190.00
61. *Children's chair, Frederick Duckloe & Bros.* 209.00
62. *Stencil, Stencil World* 23.50



Above: Pages 70 and 71

63. *Gothic Windsor, The Southampton Co* $2,173.00
64. *Twin bow settee, Cornucopia* 970.00
65. *Settee, Cohasset Colonials* 519.00
66. *Great Pennsylvania armchair, Marshall James Inc.* 900.00
67. *Side chair, The Hitchcock Chair Co.* 265.00

(Continued on page 92)

All prices are approximate suggested retail

*ANTIQUE OR ONE-OF-A-KIND ITEM; FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

PRICES AND SOURCES

Continued from page 91

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Information for items in the January issue is available through March 1, 1991. Please allow 30 days for processing.
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PRODUCT INFORMATION

AT HOME WITH SANTA

Product Information for "At Home with Santa," our December 1990 story on Fred Cannon's collection of St. Nicholas figures, was inadvertently omitted. The one-of-a-kind Santas are available from the following sources:

Susan Schroyer's and other Santas available through Eldred Wheeler (R), 3941 San Felipe, Houston, TX 77027, 713–622–6225. **Norma DeCamp,** Route 13, Box 439, Indian Cabe Road, Hendersonville, NC 28739; 704–693–7622. **Barbara Adams,** 2906 Scenic Drive, Austin, TX 78703.

(R)—Retail store
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

STYLE BEAT

●*Page 8:* **Blue-and-white checked fabric,** Country check, #PAR210F, bright blue, 54" W., 100% cotton, from the Parallels collection by Motif Designs, $19.95/yd.—Motif Designs, 20 Jones St., New Rochelle, NY 10801; 914–633–1170. In New York State: 800–942–1814; North East: 800–431–2424. **Gold-and-white check,** Tavern Check, #81501, 61% linen, 31% cotton, 48" W., from F. Schumacher & Co.'s Williamsburg Collection, $58/yd., available through—Colonial Williamsburg Foundation Mail Order Dept., PO Box CH, Williamsburg, VA 23187; 800–446–9240. **Black-and-white Linen Check,** #607265, 100% linen, 54" W., $28/yd.—Waverly, 79 Madison Ave., New York 10016; 800–423–5881. **Blue-and-white check; green-and-white check,** Glenisla Check, shown in Smoke (blue) and Veridian (green), 100% woven cotton, 55" W., $37.50/yd—Laura Ashley, 714 Madison Ave., New York 10021; 800–223–6917. **Red-and-white check,** Hearthside Homespun, #510, 100% cotton, 45" W. $10/yd.—Heritage Designs, 756 Prairie Run, Grafton, WI 53024; 414–377–3185. **Ochre-and-white check; Delft blue-and-white check,** Williamsburg Check, Ochre, #11881; Delft blue, #118889, both 55% linen and 45% cotton, 48" W., from F. Schumacher & Co.'s Williamsburg Collection, $58/yd., available through—Colonial Williamsburg Foundation Mail Order Dept., PO Box CH, Williamsburg, VA 23187; 800–446–9240. **Bearn pink-and-white check** (has mini-stripe of lavender); **Bearn green-pink-white plaid,** Pink-white, #11; green-pink, #22; both 100% woven cotton, 54" W., $39/yd.—Pierre Deux, 870 Madison Ave., New York 10021; 800-8-PIERRE. **Red-and-white check; blue-and-white check,** Clara, 100% cotton, $40/yd.—Ralph Lauren Home Collection, 867 Madison Ave., New York 10021; 212–606–2100. **Bearn orange-and-white check** (has mini-stripe of navy-blue); **Bearn blue-and-white check, orange-white,** #31; **blue-white,** #30, both 100% woven cotton, 54" W., $39/yd.—Pierre Deux, 870 Madison Ave., New York 10021; 800–8–PIERRE. **Rooster motif table setting,** Chanticleer dinnerware: Creamer basin (and sugar bowl not shown), #1693, $37.50; Coffeepot, 8½" H., $65; also available in a 5-piece place setting: includes 10" dinner plate, 8" salad plate, 6½" Dia. bowl, tea cup and saucer, #1691, $44.50—Eximious of London, 1000 Green Bay Rd., Winnetka, IL 60093; 800–221–9464; for Illinois and information: 708–446–8171. **Designer: Anna Syrett,** Checked-top tables, wrought-iron with glass mosaic, 11" × 11" × 17" H., $360—228 W. 10 St., New York 10014; 212–627–2688; sold at Sweet Nellie, 1262 Madison Ave., New York 10128; 212–876–5775; Devonshire, Worth Ave., Palm Beach, FL 33480; 404–833–0796.

●*Page 10:* **Black-and-white border,** Ode to an Urn wallpaper border from the Black & White Collection from Katzenbach & Warren, #GP1021B, also in tan or gold, suggested retail $8/yd.—Available at fine decorating and wallcovering stores throughout the country. Katzenbach & Warren, 23645 Mercantile Rd., Cleveland, OH 44122; stores: 800–544–4512. **Black-and-white check Shaker settee,** MT Lebanon settee, woven seat in 100% cotton tape, $520—Shaker Workshops, PO Box 1028, Concord, MA 01742; 617–646–8985. **Fabrics, clockwise,** Fiji pattern, suggested retail $24.95/yd.—Chris Stone & Assoc.(M), PO Box 58606, Los Angeles, CA 90058; 213–583–9957. **Mini-plaid,** Monhegan #40487, 56" W., 100% cotton, woven in France, $59/yd.—Greeff (T), 155 E. 56 St., New York 10022; 800–223–0357. **Toile fabric,** Le Brun Toile, charcoal color, #8173, 100% cotton, $66 to $88/yd.—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212–753–4488. **Black-and-white seersucker check,** Nantucket, color white, 54" W., 100% cotton—Fabriyaz (T), 979 Third Ave., New York 10022; 212–685–8590. **Zebra print,** From the Wild Kingdom Collection: Lusive, 54" W., $22/yd.—Covington Fabrics Corp.(M), 267 Fifth Ave., New York 10016; 212–689–2200. **Black-and-white check,** Bamboo Check, #34-30—China Seas, Inc. (T), 979 Third Ave., New York 10022; 212–752–5555. **Bottom left: Black-and-white check cutting block table with farm animals,** #395, $995—ABC Carpet & Home, 888 Broadway, New York 10003; 212–473–3000. **Black-and-white sponged pasta bowl,** 3 qt. serving bowl, #71-409623, $12; also availble as a set of 4 small bowls, $14—Pottery Barn, Mail Order Department, PO Box 7044, San Francisco, CA 94120-7044; 415–421–3400. **Solid color tiles,** 6" × 6", #P5A44A black, $2.45/ea., #P5A22A white $2.25/ea.—Elon, Inc., A & D Building, 150 E. 58 St., New York 10155; 212–759–6996. **Antique upholstered settee,** French, ca. 1870, $4,250—Bardith I, 1015 Madison Ave., New York 10021; 212–737–6699. **Neck roll,** by Brookhill, $60, and Julie, $70/pr.—ABC Carpet & Home, 888 Broadway, New York 10003; 212–473–3000. **Tree pattern pillow,** Linnanpuisto, black on white, all cotton satin, 55" W., also available in white on black on white, $36/yd.—Marimekko, 7 W. 56 St., New York 10019; 212–581–9616. **Toile fabric used as tablecloth,** Le Brun Toile, charcoal color, #8173, 100% cotton—Cowtan & Tout, 979 Third Ave., New York 10022; 212–753–4488.

●*Page 11:* **Black-and-white acomo pot,** with white star pattern, handmade, #5-0791, $225—October Art, Ltd., Philip Morris Bldg., 120 Park Ave., New York 10017; 212–986–3680. **Folklore Dalmatian hook rug,** 2' × 3', $49—ABC Carpet & Home, 888 Broadway, New York 10003; 212–473–3000. **Ottoman covered in large scale black-and-white check fabric,** Ottoman #508, $393., C.O.M.—Lee Industries, 402 W. 25 St., Newton, NC 28658; 704–464–8318. **Checked fabric,** Greensboro Check, color birch, #49150, 54" W., 6½" repeat, 100% cotton—Stroheim & Romann, Inc. (T), 31-11 Thompson Ave., Long Island City, New York 11101; 718–706–7000. **Bottom right: Folk cow painting,** original oil painting by artist Rod Roberson, framed in an "aged" handpainted poplar wood frame, 35½" W. × 29¼" H., #441, $290; also available is a companion "rooster" oil painting, #229, $290—Ballard Designs, 1670 DeFoor Ave., NW, Atlanta, GA 30318-7528; 404–351–5099. **Rattan cafe stools,** with checked woven seats, 28½" H. 13½" D. # 71-424721, $60/ea.—Pottery Barn, Mail Order Department, PO Box 7044, San Francisco, CA 94120-7044; 212–421–3400.

●*Page 13:* **Blue-and-cream Coral pattern dinner plate designed by Marston Luce,** Limited edition of

1,000, $38/ea.—Marston Luce, 1314 21st St., NW, Washington, DC 20036; 202–775–9460. **Antique plaid biscuit box,** $85—Judyth Van Amringe, 107 Greene St., New York 10012; 212–925–4749. **French linen napkin with crochet border,** $18; **tole mugs,** blue willow pattern or crest pattern, $9.50/ea.; **faux mother-of-pearl flatware,** blue, five-piece set, $145; or $28/ea.—Dampierre & Company, 79 Greene St., New York 10012; 212–966–5474. **Fabric used as tablecloth,** Sonata, #657010-crystal, 54″ W., 100% cotton, from Waverly's Southern Charm collection, $24/yd.—Waverly, 79 Madison Ave., New York 10016; 800–423–5881.

DESIGN WATCH

●*Page 16:* **Botanical watercolor,** framed, 22″ × 30″, approx. $2,500—Hollyhock, 214 N. Larchmont Blve., Los Angeles, CA 90004; 213–931–3400. **Robert Jackson**—PO Box 117, Germantown, NY 12526. **Handwoven floral carpet,** wool, 12′4″ × 10′6″, approx. $8,600—Saxony Carpet Company (T), 979 Third Ave., New York 10022; 212–755–7100. **Russian Imperial Style,** text by Laura Cerwinske, Prentice-Hall Press, $45—To order, 1–800–ALL–BOOK. **Hand-painted dummy board,** $775—Branca, Inc., 65 W. Illinois St., Chicago, IL; 312–822–0751. **Keithley Miller**—67 Briarcliff, St. Louis, MO 63124; 314–991–5001.

GARDEN GUIDE

●*Page 28:* **Mail-order sources for tender bulbs: Alpen Gardens,** 173 Lawrence Ln., Kallisell, MT 59901; free catalog. **Antonelli Brothers, Inc.,** 2545 Capitola Rd., Santa Cruz, CA 95062; catalog $1, refundable when product is ordered. **Dahlias by Phil Traff,** 10717 Orting Hwy. E., Puyallup, WA 98373; free list, send self-addressed, stamped envelope. **Fairyland Begonia & Lily Garden,** 1100 Griffith Rd., McKinleyville, CA 95521; catalog $1. **Park Seed Company, Inc.,** PO Box 46, Greenwood, SC 29648; free catalog. **Rex Bulb Farms, PO Box 774,** 4310-B Hwy. 20, Port Townsend, WA 98368; catalog $1, refundable when product is ordered. **John Scheepers, Inc.,** RD 6, Phillipsburg Rd., Middletown, NY 10940; free catalog. **Van Bourgondien, Inc.,** PO Box A, 245 Farmingdale Rd., Babylon, NY 11702; free catalog. **White Flower Farm,** Rt. 63, Litchfield, CT 06759; catalog $5, refundable when product is ordered.

ENGLISH GARDEN

●*Page 29:* **Hand-painted writing table,** $2400; **One of a pair of late-19th-century opaline hand-blown glass vases,** the pair, $2100; **Elveden white column candlestick lamp,** $215; **Pleated shade,** 17″, cream colored, $250; **2 Minton dishes with painted fruit center and aqua rim,** ca. 1825, #9-633B, each, $375; **Elkin & Neubon blue transfer plate, 1844-55,** $500; **Blue-and-white Copeland teapot,** ca. 1885, #724, $385; **Pair of late-19th-century blue transfer sauce tureens with covers and stands,** #173b, $325—Charlotte Moss & Co., 1027 Lexington Ave., New York, NY 10021; 212–772–3320.

GOOD LIFE—UNDER GLASS

●*Page 30:* **Mail-order sources for greenhouses and conservatories: Advanced Energy Technology,** PO Box 387, Solartown Industries, Clifton Park, NY 12065; 800–342–9830, free catalog. **Amdega,** 555 Theodore Fremd Ave., Suite B204, Rye, NY 10580; 914–967–1536, catalog $5. **Four Seasons Solar Products, Inc.,** 5005 Veterans Memorial Highway, Holbrook, NY 11741; 800–FOUR SEASONS, catalog $10. **Janco Greenhouses,** 9390 Davis Ave., Laurel, MD 20723; 800–323–6933, catalog $5. **Lindal Cedar Sun Rooms,** PO Box 24426, Seattle, WA 98124; 800–426–0536, catalog $2. **Machin Conservatories,** 557 Danbury Rd., Route 7, Wilton, CT 06897; 800–MACHIN–4, catalog $10. **Solar Additions, Inc.,** Route 40, PO Box 241, Greenwich, NY 12834; 800–833–2300, catalog $6. **Solite,** 1145 Bronx River Ave., Bronx, NY 10472; 800–535–7666, free catalog. **Texas Greenhouse Co.,** 2524 White Settlement Road, Fort Worth, TX 76107; 800–227–5447, catalog $3. **Turner Greenhouses,** PO Box 1260, Goldsboro, NC 27530; 800–672–4770, free catalog.

LIVING WITH THE SUN

●*Pages 36 to 41:* **Architectural design: Lynn Kircher** 4559 County Rd. 24, Ridgway, CO 81432; 303–626–5422. **Interior design: Lynn Kircher (above) and Robin Pettegrew**—Interior Motives, 221 W. Colorado Ave., Telluride, CO 81435; 303–728–6606. **Builder: Quadri Construction,** 70605 Buckhorn Rd., Montrose, CO 81401; 303–249–3027. **Stonework: Stonehenge Masonry,** 644 N. 4, Montrose, CO 81401; 303–249–7077. **Blacksmith: Keith Lagney,** 1350 W. Naturita, Norwood, CO 81423; 303–327–4612. **Furnituremaker: Cascade Woodworks,** Box 360, Ouray, CO 81427; 303–325–4780. **Shuttle hooked rug: Ellen Shelton,** Ridgeway, CO 81432. **All fabrics and trims**—Interior Motives, 221 W. Colorado Ave., Telluride, CO 81435; 303–728–6066.

TEAM SPIRIT

●*Pages 42 to 45:* **All furniture, fabrics and wallpaper**—Summer Hill Ltd. (M), 2682 Middlefield Rd., Suite H, Redwood City, CA 94063; 415–363–2600.

BIG-SKY RANCHERS

●*Pages 58 to 63:* **Architect: Jonathan L. Foote, A.I.A.,** 126 E. Callender St., Livingston, MT 59047; 406–222–7800; PO Box 20302, Jackson, WY 83001; 307–733–9021. **Builder: Eric Johnson,**

(Continued on page 94)



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PRODUCT INFORMATION

Continued from page 93

E.J.B. Builders, 2523 Rattlesnake Dr., Missoula, MT 59801; 406–728–0728.

●*Pages 60 and 61:* **Shearling clothes,** custom order—Kathie Foote, Meadow Springs Ranch, Ovando, MT; 406–793–5720.

●*Pages 62 and 63:* **Antique iron wood-burning range**—1776 Antiques, 214 E. Main St., PO Box 7375, Missoula, MT 59807; 406–549–5092. **Patchwork quilt,** $50 to $80—Missoula Senior Citizens Center, 705 S. Higgins Ave., Missoula, MT; 406–543–7154.

AMERICA'S FAVORITE CHAIR

●*Pages 68 and 69:* **Wall paint,** #3/E 004, #2/E 003; **floor paint,** #648—Benjamin Moore Paints (M), 51 Chestnut Ridge Rd., Montvale, N.J. 07645; 800–344–0400. **Stencil,** 7″ × 20″, #129, $23.50 plus $3.50 postage—Stencil World, Inc., 1456 Second Ave., New York 10021; 212–517–7164. **Camelback Windsor settee,** barn red, $1,300—Warren Chair Works (M), 79 Joyce St., R.I. 02885; 401–247–0426. **Bird cage Windsor chair,** #18-6801-A, $269—Ethan Allen Inc.(M), Danbury, CT 06811; 203–743–8000. **Prospers Bench,** #474033, Winter Pine, $1,045—Habersham Plantation (M), Box 1209, Toccoa, GA 30577; 800–241–0716. **Double comb-back Windsor chair,** #102, dried apple finish, $1,190—Wright Table Co. (M), PO Box 518, Morganton, NC 28655; 704–437–2766. **Children's loop-back Windsor,** medium brown cherry finish, #5, ¾-size, $209—Frederick Duckloe & Bros.(M), Delaware Ave., Portland, PA 18351; 717–897–6172.

●*Pages 70 and 71:* **Wall paint,** #3/C 298, #2/C 613; **floor paint,** #648—Benjamin Moore Paints, 51 Chestnut Ridge Rd., Montvale, NJ 07645; 800–344–0400. **Windsor Gothic armchair** #239, $2,173—The Southampton Co. (M), PO Box 2245, Hickory, NC 28603; 800–345–1777, in North Carolina, 800–345–1778. **Twin bow Windsor settee,** cherry finish, $970—Cornucopia, Inc. (MO), PO Box 44 QE, Harvard, MA 01451-0014; 508–772–0023 (color catalog available for $2). **Windsor Settee,** #250 in Boston Blue, assembled & finished $519, kit form $298—Cohasset Colonials (M), 151AZ Ship St. Cohasset, MA 02025; 617–383–0110 (32-page color catalog subscription, $5). **Great Pennsylvania armchair,** #4053, brown amber finish, $900—Marshall James Inc. (M), 1017 Westside Dr., Greensboro, NC 27405; 919–273–9105. **Chair on wall,** Windsor side chair, Knollcrest Collection, #5610, $265—The Hitchcock Chair Company, Ltd. (M), 13 Riverton Rd., Riverton, CT 06065; 203–379–8531.

LITTLE HOUSE/BIG IDEAS

●*Pages 72 to 77:* **Interior decorator and decorative painter,** all pages—Marshall Watson, Marshall Watson Interiors, 462 W. 52 St., Suite 5N, New York 10019; 212–664–8094. All Waverly Fabrics treated with 3M Scotchgard Fabric Protector, free brochure—3M Protective Chemical Products Division, Building 301-1E-03, St. Paul, MN 55144; 612–733–1110.

●*Pages 72 and 73:* **Garden: Smithsonian garden chair,** in green or white, #1290-2000, $739/ea.; **Smithsonian garden bench,** available in green or white, #1290-4400, $1,369—Brown Jordan (T), 150 E. 58 St., New York 10155; 212–593–1390. **Seat cover fabric** on garden furniture, Windmere in yellow, #657572, $24/yd.; **pillow fabrics on garden furniture:** Dottie in yellow, #657582, $24/yd.; Brant Point Stripe in yellow, #656498, $22/yd.; Starlight Chintz in maize, #317353, $11/yd. with trim Starlight Chintz in hunter, #645628, $11/yd.—Waverly (M), 79 Madison Avenue, New York 10016; 800–423–5881. **Triangular stacking tables,** metal, #20997, $325 to $395; **oval cocktail table,** metal, #21000, $1,125—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Living room: Small gilded mirror,** private collection. **Sofa,** #183, $2,495—T.R.S. Furniture, Inc., 1 Industry Boulevard, Thomasville, NC 27360. **Slipcovers on sofa and wing chair**—made by Barbara Miller Studios, 49 B Sag Harbor Road, East Hampton, NY 11937; 516–324–2212. **Slipcover fabric** on wing chair, Linen Check in linen, #607267, $28/yd., welt on wing chair, Glosheen in primrose, #645527, $18/yd.; **slipcover fabric** on sofa, Windmere in yellow, #657572, $24/yd.; sofa welt and trim, Starlight Chintz in hunter, #645628, $11/yd.; **curtain fabric,** Windmere in yellow, #657572, $24/yd.; **curtain trim,** Be Mine in cognac, #657146, $26/yd.; **pillow fabric on couch,** Starlight Chintz in maize, #317353, in ruby, #645614, $11/yd.—Waverly (M), 79 Madison Ave., New York 10016; 800–423–5881. **Cording,** on wing chair—M & J Trimming (R), 1008 Sixth Ave., New York; 212–391–9072. **Oriental rug,** Russian Kuba, c. 1935, 4′ × 9′, #2192, $4,595; **American reproduction mirror,** #5042, $850; **armchair,** caned seat, painted, #21177, $925; **marquetry table,** 19th c., Hispano-Moresque, #10124, $1,650; **pair of patina lamp brackets,** antique, one shown, #22719, $600 the pair; **pine chest,** Dutch antique, $750; **geometric patterned needlepoint pillow,** #1026984, $175; **Italian silk pillow,** multicolor, #1025159, $40; **silk pillow,** #1030445, $65—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000.

●*Page 74:* **Outdoor table: Mission teak dining table,** #2445-4848, $709; **market umbrella,** 1390-9626, $1,789—Brown Jordan, 150 E. 58 St., New York 10155; 212–593–1390. **Salad plate**, verde majolica, $6.05; **dinner plate,** celadon, rose, and cream majolica, $9.77—The Haldon Group (R), PO Box 165306, Irving, TX 75016; 214–550–5306. **French country wheatback dining chairs**, reproductions, cherry, rush seats, armchair and side chair shown, $295 to $345/ea., by Tradition France; **napkin rings,** brass, $50/ea.; **wine goblet,** Mexican turquoise glass, $10/ea.; **lo-ball glass,** Mexican turquoise glass, $6/ea.—ABC Carpet & Home, 888 Broadway, New York 10003; 212–473–3000. **Tablecloth fabric,** outside, Diandra in crystal, #657172, $30/yd.; **underskirt fabric,** outside, Glosheen in violet, #645538, $18/yd.; **pillow fabrics:** Brant Point Stripe Linen in rose, #656873, $30/yd.; Glosheen in violet, #645538, $18; Versailles in agate, #605705, $32/yd.; Be Mine in parfait, #657147, $26/yd.—Waverly (M), 79 Madison, New York 10016; 800–423–5881. **Dining table view: Side chairs,** rust, #1890, $495 each; **antique iron birdcage,** #22739, $175—ABC Carpet & Home, 888 Broadway, New York 10003; 212–473–3000. **Lantern,** brass, $95—Marshall Watson Interiors, 462 W. 52 St., Suite 5N, New York 10019; 212–664–8094. **Blinds,** Levolor Ready-Made, $15.99 to $54.99—Janovic Plaza (R), 3 E. 67 St., New York 10021; 212–772–1400. **Planter,** terra cotta, $125 to $700—Country Floors (R), 15 E. 16 St., New York 10003; 212–627–8300; 8735 Melrose Ave., Los Angeles, CA 90069; 213–657–0510.

●*Page 75:* **Living room: Armchair,** painted green, black, rust, #21177, by Sarreid, $925; **tole lamp with shade,** rust, #1719, $560; **square table,** in corner, hickory, c. 1890, #22692, $475; **marigold plaid throw,** #1018839, $120; **wicker nightstand,** two doors, #4449, by The Hickory Chair Co., $315; **Danish grandfather clock,** #11339, $2,350; **trompe l'oeil book table,** #3765, by Sarreid, $725; **needlepoint pillow,** #024000, $80; **marigold needlepoint pillow,** #1016786, $85; **oriental rug,** Russian Kuba, c. 1935, 4′ x 9′, #2192, $4,595—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Curtain fabric and upholstery fabric on armless chairs,** Windmere in yellow, #657572, $24/yd.; **curtain trim,** Be Mine in cognac, #657146, $26/yd.; **seatcover fabric:** Linen Check in linen, #607267, $28/yd.; Be Mine in cognac, #657146, $26/yd.; **tablecover fabric,** inside, Savoy Linen in green, #656803, $30/yd.; **underskirt fabric,** inside, Old World Candlewicking in hunter, #645714, $30—Waverly (M), 79 Madison Ave., New York 10016; 800–423–5881. **Armless chair,** #1477, COM, two shown, $810 ea.—Drexel Heritage (M), 101 North Main Street, Drexel NC 28619; 704–433–3422.

●*Pages 76 and 77:* **Curtain view: Urn,** #1025563, by Ercole, $85—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Curtain tie-back** above window, brass, flower motif, $29.85—Kraft Hardware (R,T) 306 E. 61 St., New York 10021; 212–838–2214. **Twisted column,** paper maché, $65—Wittendale's Florist, 89 Newtown, East Hampton, NY 11937; 516–324–7160. **Valance fabric,** Rose Bud in natural, #302961, $30; **valance trim,** Floretta in sienna, #355821, $16; **Roman shade fabric,** Cortina in sienna, #355801, $16/yd.; **bow fabric,** Cara Mia in sienna, #355783, $16/yd.—Waverly (M), 79 Madison Ave., New York 10016; 800–423–5881. **Bedroom: Dust ruffle fabric,** Cara Mia Stripe in spice, #355772, $16/yd.; **backdrop fabric**, behind headboard, Francesca in sienna, #355791, $16/yd.; **canopy fabric,** Rose Bud in natural, #302961, $30/yd.; **canopy trim,** Floretta in spice, #355821, $16/yd.; **canopy lining,** Cara Mia in sienna, #355783, $16/yd.; **plaid seatcover fabric,** Versailles in agate, #605705, $32/yd.—Waverly (M), 79 Madison Ave., New York 10016; 800–423–5881. **Bedhangings and curtains**—made by Barbara Miller Studios, 49 B Sag Harbor Road, East Hampton, NY 11937; 516–324–2212. **Four-poster bed,** queen, bisque finish, #4400, $1,195; **duvet cover, flat and fitted sheets,** Veranda and Vienne by Palais Royal, $75 to $150; **chintz comforter,** at foot of bed, English, c. 1920 double, eiderdown, #1026734, $450; **duvet,** queen, #1028652, $230; **screen,** painted with instruments, #1784, $1,195; **armchair,** turquoise, #1885, $350; **twig plant stand,** c. 1930, #21294, $125; **Queen Anne side table,** green, #21179, by Sarreid, $425; **column twist lamp,** hand-painted, #578, $295; **Mexican birdcage,** chartreuse, #21781, $45; **column-back chair,** peach, #1894, $300; **Moroccan trunk,** #20847, $1,025; **sisal rug,** 9′ × 12′, #0400020, $249—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Clock,** $75; **flowered plate,** $85; **yellow picnic basket,** $75—Mary Emmerling's American Country Store (R), 57 Main St., East Hampton, NY 11937; 516–324–BARN.

AN EXCLUSIVE GIFT

●*Page 78:* **Antique painted nightstand,** $725—Claiborne Gallery, 136 W. 18 St., New York 10011; 212–727–7219. **One of a pair of Wedgwood creamware plates,** #7-434, $250; **Elkin & Neubon blue transfer plate,** $500—Charlotte Moss & Co. (R), 1027 Lexington Ave., New York 10021; 212–772–3320. **Italian white-porcelain pitcher,** $150—John Rosselli, Ltd. (R), 255 E. 72 St., New York 10021; 212–737–2252.

FOOD FEST

●*Pages 81 to 85:* **Diane's Bakery & Catering** (R), 23 Bryant Ave., Roslyn, NY 11567; 516–621–2522 (bakery) and 516–621–2591 (catering). **Antique quilt,** on wicker table; **antique children's table and chair set, antique Pennsylvania farm table**—contact Maryann (D) antique dealer; by appointment only 516–671–5831. **Napkins,** at dinner table and on buffet table, $10 to $12—Palais Royal (M) 923 D Preston Ave., Charlottesville, VA 22901; 804–979–3911. **Blue-and-white platters**—Treasure Resale, 15 Oyster Bay Rd., Locust Valley, NY 11560; 516–671–3076. **Lace napkins,** $35/set of 4; **blue-and-white tea cup and saucer,** Clifton $26/ea., **luncheon plate,** $14/ea., **dinner plate** $26/ea.; also available as a Tea-for-Two set, $175—Laura Ashley (R, MO), 714 Madison Ave., New York; 212–735–5000 or call 800–367–2000 for information.■











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PICTURE STORIES

Continued from page 21

and also use UV (ultra-violet shielding) glass or UV plexiglass to protect against ultra-violet rays in sunlight and fluorescent light.

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Sarah Hutter is an associate editor at Working Mother *magazine.*

REDISCOVERING THE OLD CARIBBEAN

Continued from page 27

house in the Caribbean is **Saint-Aubin**. Of pink stone with steeply pitched roofs, windowed gables, and double verandas on all four sides, Saint-Aubin looks like an illustration in a book of fairy tales. It was built in the 1920s by a French planter whose wooden house in the mountains had been destroyed by termites. The current owner, Guy Foret, has restored the house, outbuildings and perennial gardens and has added a swimming pool in a grove of almond trees.

The ambience here is distinctly French, and casual, with an unpretentious dining room furnished with ladderback chairs. The menu changes daily but always includes grilled fish and is accompanied by a good French wine from Foret's cellar.

When you are sitting on the veranda it is easy to imagine what life was like for a West Indian planter, and even easier to understand why the early settlers traveled so far to live here. There are many parts of the Caribbean the colonials would not recognize today, but they would feel right at home on this veranda seeing the sugarcane fields roll down to the sea. ■

Kathleen Quigley writes about architecture and the decorative arts.

SATISFACTION GUARANTEED

A MAIL ORDER REPORT

Buying by mail is an American tradition. In Colonial times the first settlers rdered by mail from London and Paris and waited for months for ships to arrive.

Today's stay-at-home buyers, like , shop at a leisurely pace with toll-ee telephone and credit cards. For somniacs many toll-free lines oper-e 24 hours a day.

Yes, it seems we're all sold on the nvenience of mail order shopping, e top notch quality and the vast se-ction.

Despite all this, the Direct Market-g Association (sort of the Ralph Na-r-style industry watch dog) reports any people are still wary of commit-g to the joys of catalog shopping. What if," they ask "I hate the way I ok in the dress, the curtain color is wrong for the room, the casserole rives with a chip on the lid . . . will I get my money back?"

To guarantee satisfaction, shop-rs can check a company's reputa-n. In fact one of the most visible ays a catalog company can build a od reputation is by advertising con-stently in our shopping pages. Who uld hesitate to order from Country rtains, Crate & Barrel, Hammacher hlemmer, I. Magnin, Saks Fifth Av-ue or scores of other old friends nen you know a *return* will get the me loving care as a purchase?

First-time (or any-time) buyers ould check the pull-out order form und into the center of most catalogs. ere's where you get the lowdown on turn policies and services. Chambers es a yeoman job in this area. Read hat their guarantee states: "Our in-ntion is to offer merchandise of the ghest quality. If for any reason you are not completely satisfied with your Chambers selection, please call and we will arrange to pick up the item at our expense. We will happily exchange it or issue a refund, without question." Who could ask for anything more?

With some small variations, Ballard's, Dorothy's Ruffled Originals, Gump's, Reliable Home Office and Rue de France offer the same guarantee. Some companies go so far as to include return information on the packing slip that accompanies your purchase plus a return label to speed your package back prepaid and insured.



"What if", they ask, "the curtain color is all wrong for the room, the casserole arrives with a chip on the lid . . . will I get my money back?"

Furniture deliveries and returns are a special category. Usually everything is spelled out very clearly in the literature but call the company service department to ask questions about shipping charges, delivery dates and whatever else is on your mind *before* you buy, if you have any doubts.

The Federal government has also made a solid contribution to problem-free catalog shopping. According to FTC regulation all mail order companies must ship merchandise to you within 30 days from the day they receive your order and payment (unless, as in the case of a custom made item, a longer time period is stated). If the company can't meet the specified shipping date you must be notified and given the option to cancel your order for a full refund.

Not only do catalogers present broad no-gimmick return policies but new services also suit these forward-looking folk of the 90's. Every so often a birthday, holiday or other occasion comes your way and you have to have your order with the speed of light. It turns out many firms offer special guaranteed delivery services . . . at a fee . . . . but well worth it, when you need it.

With all this good information at your fingertips perhaps the best place to start ordering your catalogs is from our Catalog Collection which begins on page 104. Thirty-six mail order companies are represented.

Happy shopping!
Frances Needles

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January 1991 Catalog Collection

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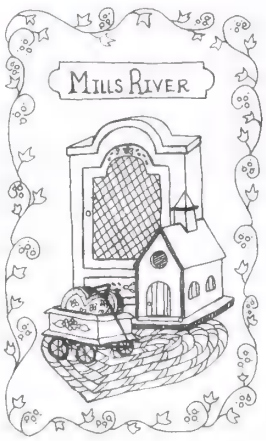
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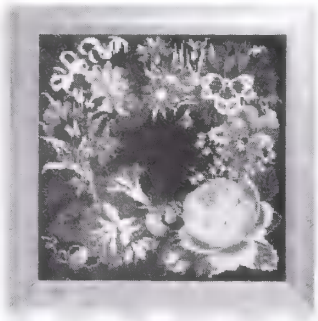
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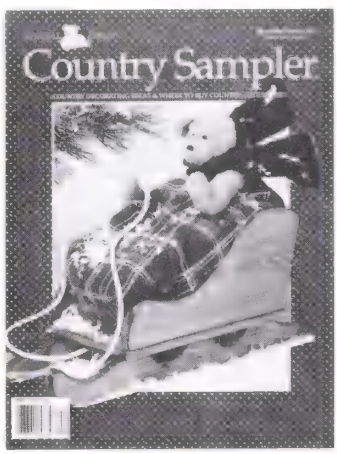
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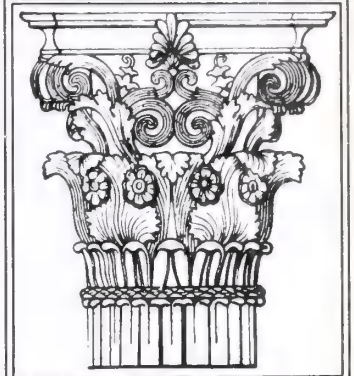


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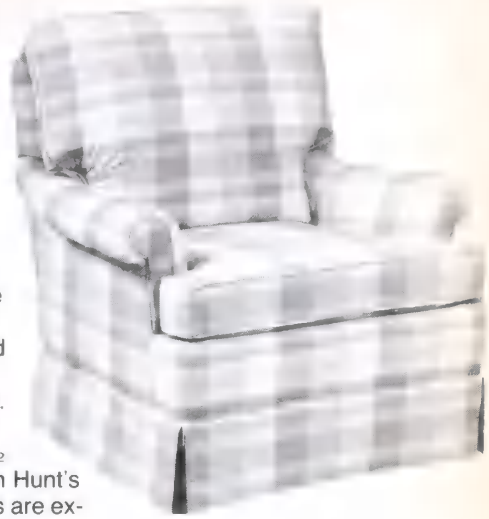
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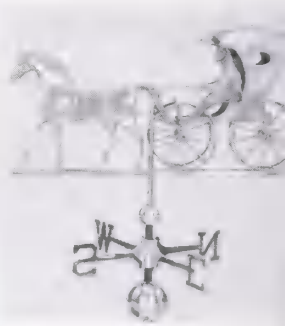
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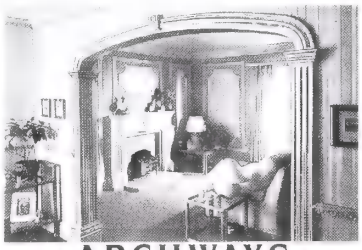
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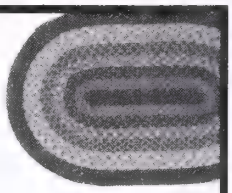
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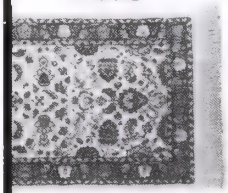
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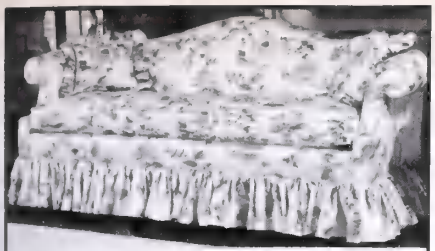
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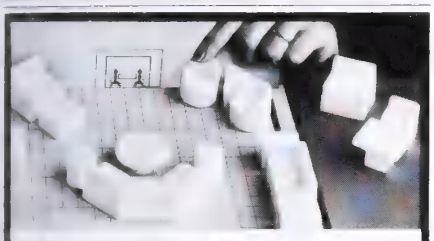
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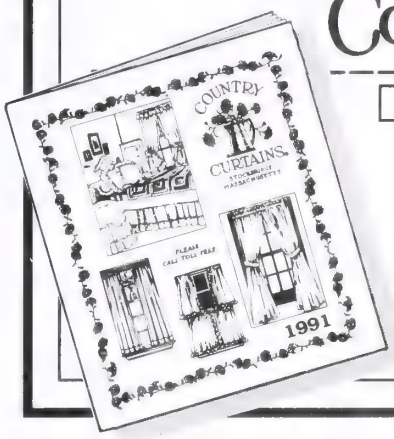
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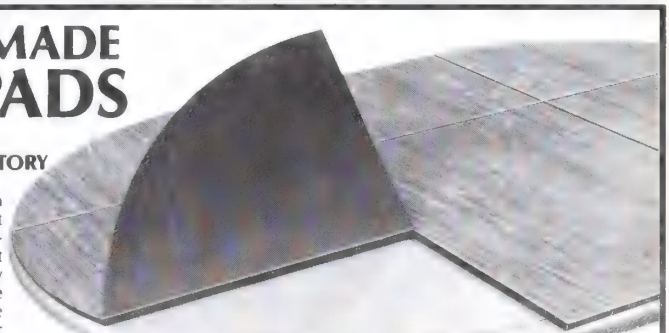
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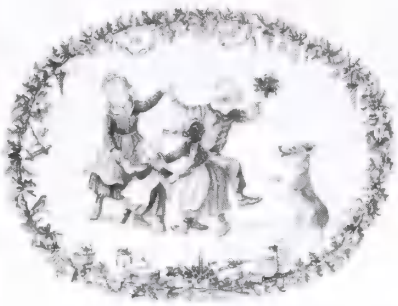


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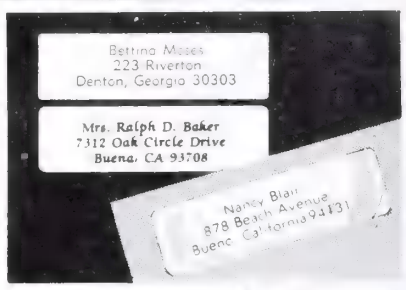


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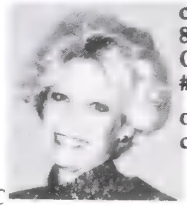
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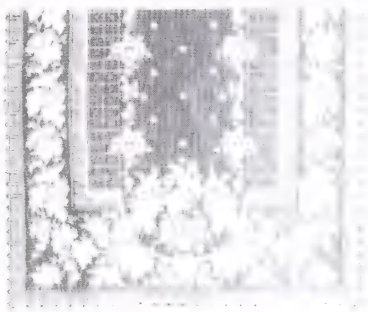
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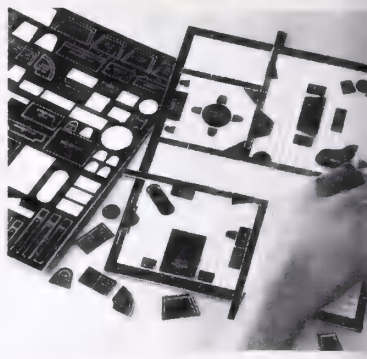
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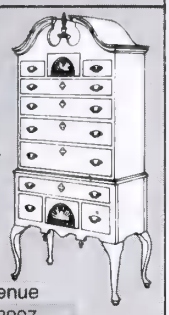
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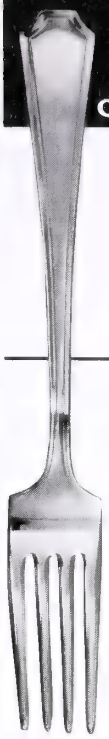
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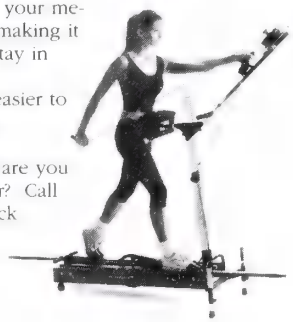
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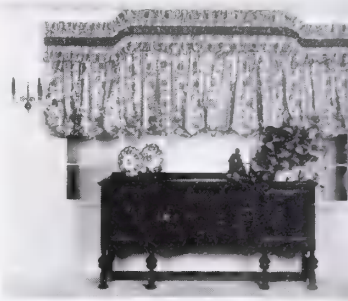
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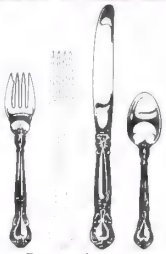
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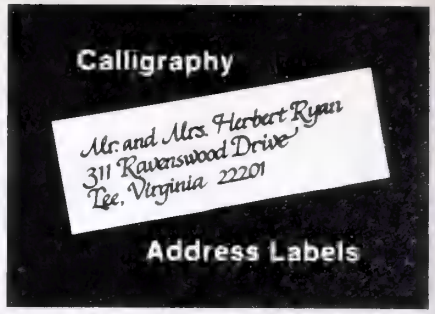
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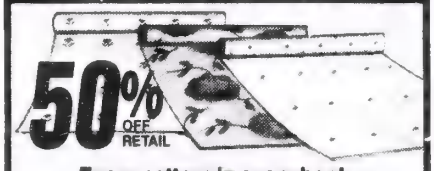


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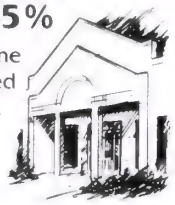
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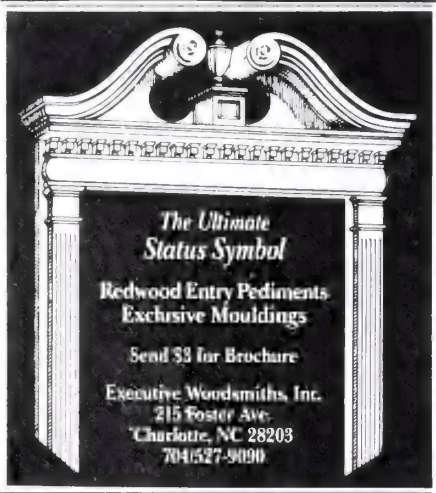
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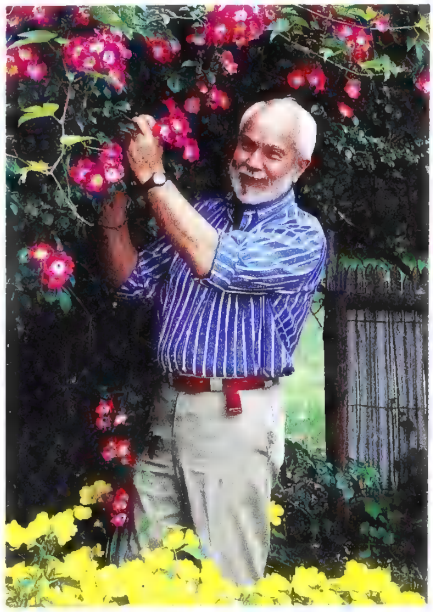
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By RHODA JAFFIN MURPHY

LIBERATOR OF FLORAL DESIGN



J. BARRY FERGUSON

The creativity of a painter and the expertise of a botanist go into Barry Ferguson's glorious flower arrangements



Barry Ferguson in his garden (above left). A Ferguson trademark: opulent bouquets in unusual containers, here a watering can (left). Another look of his (right): three roses, three vases.

In his popular lectures at garden clubs and art museums, floral designer J. Barry Ferguson is part teacher, part entertainer, part magician. But the main reasons that people across the country spend $15 to $20 to hear him are his botanical knowledge and his ability to assemble arrangements of astonishing complexity and beauty.

Ferguson is one of the new breed of florists who have helped liberate floral design. When New Zealander Ferguson first set foot in New York 21 years ago, flower arrangements tended to be stiff and formal—funereal in fact. They usually contained a combination of roses, carnations and gladiolus carefully placed in a crystal vase with feathery artificial-looking ferns.

Ferguson, a horticulturist who had owned a flower shop in his native land and worked in London for the Royal Florist, Constance Spry, was appalled by such pedestrian bouquets. His idea of an autumn arrangement, for example, went far beyond a bunch of chrysanthemums and some red leaves. Instead, he might gather together spires of wheat with late-blooming garden roses, clouds of tiny asters and a gourd or two, all in a moss-covered garden urn.

Ferguson's style combines the exotic—many people credit him with convincing wholesalers to import flowers from Africa and New Zealand—with the familiar. He may include ordinary garden vegetables, seed pods and even roadside wildflowers in an arrangement. Ferguson is known for creating layers of flowers so rich that an arrangement might have 20 to 30 species in it.

Ferguson lets each flower put its best face forward. Naturally tall and spiky flowers such as delphinium and astilbe are allowed to spire out of his bouquets. Grape vines, ivy and honeysuckle dip and twine as they do in nature. And though Ferguson may place a single rose in a classic crystal vase, he uses far more unusual containers for his arrangements whenever possible—baskets, watering cans, jugs, wheelbarrows, even carved-out watermelons.

His first American job, in 1970, was the bar mitzvah of his lawyer's son. The guests took one look at his loose spectacular arrangements and Barry Ferguson's career as a super florist was launched. His stunning designs for such society events as the New York Winter Antiques Show helped cement his reputation, and his recently published book *Living with Flowers* (Rizzoli, $40), has enabled him to reach an even wider world.

Ferguson's advice to amateur flower arrangers: "Try something different. If a bouquet doesn't work out, there's always a next time. But let the enjoyment of the flowers be paramount." ■

Flower arrangements from *Living With Flowers* by J. Barry Ferguson, published by Rizzoli, New York 1990

FEBRUARY 1991 $2.50

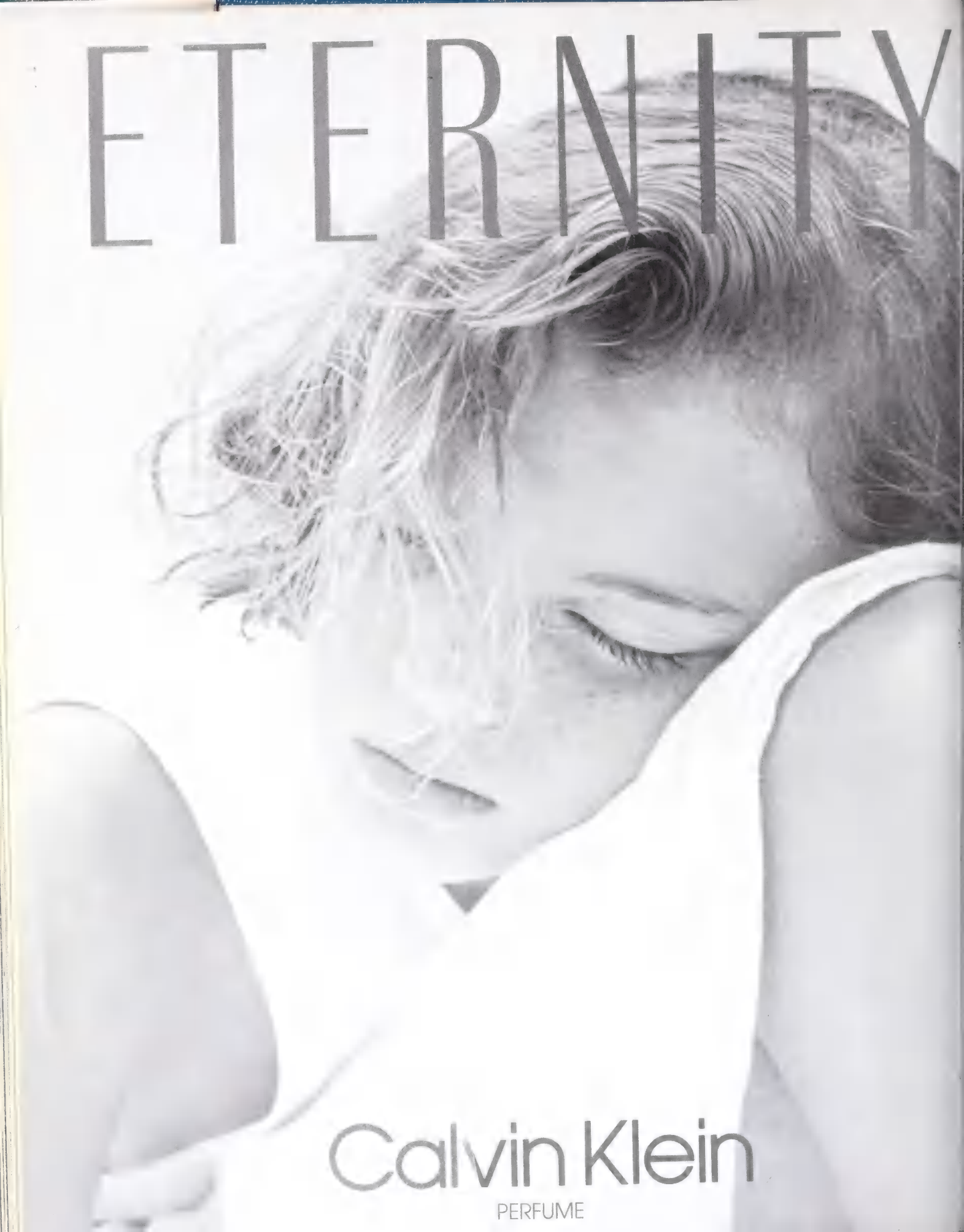
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KATHARINE HEPBURN AT HOME

OUR HOUSE OF THE 90s



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Volume 133, Number 2 February 1991

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86 The Gilt Edge

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Green-on-green Clarence House wallpaper creates a vibrant background for McGuire's white wicker in the breakfast room of our House of the 90s. Judy Pratt's curtain is shirred on a rod with a ruffled header piped in red. Manuel Canovas fabric on pillows by Cushion Works. Plates, Eigen Arts. Fan, Hunter Fan Co. Photograph: Langdon Clay.



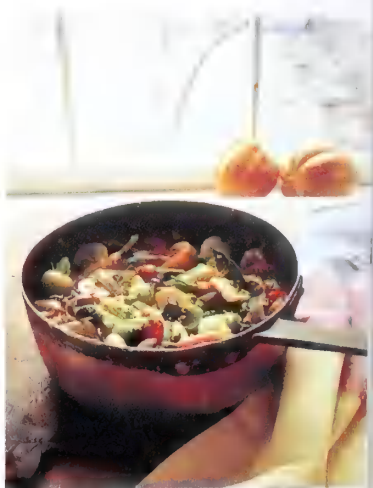
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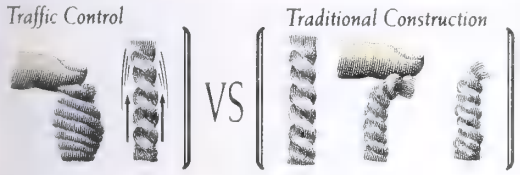
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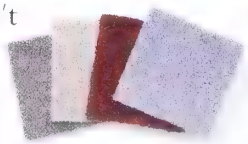


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THINKING ALOUD

The house you want in the 90s blends the best of old and new: grandma's shady porch but a bath grander than she could have imagined, family around us as we prepare meals but a real dining room to enjoy them in

Not so long ago, it was said that our future would unfold in housing units of sleek, utilitarian design that turned a cold shoulder to both the past and the neighborhood. But as the end of the century actually arrives, it appears that the family refuge couldn't be more different from that grim prediction. At the start of the 1990s, a single-family house is still the dream of most young couples. And it is not stark efficiency we crave, but a home with a heart—one that expresses both community and the American past.



LILO RAYMOND

In talking with our readers and with architects around the country, we have learned what kind of house you long for in the 1990s—whether you are building from scratch or making improvements. The ideal house makes gracious use of traditional elements, yet in today's spirit it is sunny, hospitable and flexible. By blending the best of the old and the new, your dream house offers the inner balance we all seek. We want grandma's shady porch but a bath of grander design than she could have imagined; we want friends and family around us as we prepare meals, yet the comforts of a real dining room to enjoy them in.

House Beautiful's editors dream these same dreams and we loved finding beautiful examples to publish. Then a great "What if" appeared in our collective mind: What if we built and decorated a real life-size, made-to-order house, and printed a story about it? What if we offered comprehensive shopping information and buildable floor plans to the readers who inspired the design? What if the house was filled with ideas for readers who live in places they love but want to enhance?

So we took the plunge, all the way, blending every one of your desires for living in the 1990s under one sloped and shingled roof in Atlanta. To interpret our program we turned to New Haven architect Melanie Taylor. It was an easy choice; we have admired her work for years. As a woman, a mother and a professional, Melanie Taylor understands the contemporary family's desire for roomy get-together spaces both outdoors and indoors, balanced by the intimacy and charm of unexpected nooks. And she shares our spiritual need for those consoling design elements that connect us with a gentler past. They are all here, to copy or adapt, in our satisfying and somewhat surprising house for the 1990s.

"Ten years ago, everyone wanted the most space for the money," Melanie told us. "Today they want the architectural details that make a place special." With that in mind, our 3,750-square-foot Atlanta house was given such gracious, Old South touches as a vaulted entrance hall, but one that unexpectedly reaches out to a charming outdoor loggia where one can sip a cool drink and enjoy a river view. Tradition and the warmth of wood appear in white oak floors, transom-topped columns framing doorways—all readily available from building suppliers. Yet a blithe spirit is also at play in this house. Imagine mornings in the little slate-floored conservatory off the kitchen where you can pot plants or settle with friends for a sunny brunch. Another romantic extra is a tiny octagonal room, its ceiling delightfully painted with gold stars on a blue field—everyone's favorite choice for writing, sewing, weekend guests.

We chose decorator Nancy Braithwaite of Atlanta to work with the architect and our editors to complete House Beautiful's vision. We prize Nancy for the freshness that she brings to traditional decorating—her clean lines and pure colors and gift for nurturing comfort. In the big cozy chairs Nancy chose for the family living room, everyone from jean-clad teenagers to dressed-up dinner guests would feel at home. In the dining room, she pulled a collection of elegant but unmatched chairs to the table and added a sofa out of sheer sociability. We love the use-as-you-choose attitude of these rooms.

Perhaps nothing in the world is more exhilarating than opening a door and literally stepping into one's vision. This issue is our house-warming for the new decade. Come in, look around, and pull up a chair to a friendlier future. ■

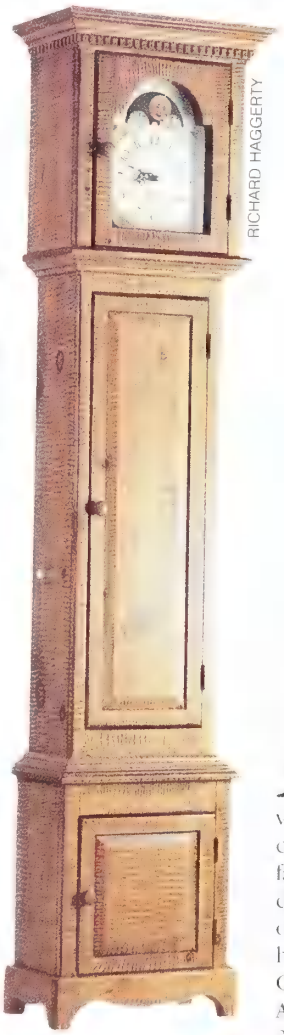
JoAnn R. Barwick

JoAnn R. Barwick
Editor in Chief

STYLE BEAT

Editors SALLY CLARK *and* DARA CAPONIGRO

Hidden in the traditional colonial case of Habersham Plantation's handsome grandfather clock (right) is a modern quartz movement. Both decorative and practical, the clock would be a fine focal point in a foyer or library. The painted grain finish shown is available in either light or dark tones, $1,239. A simple stained finish in six wood tones costs $829. Other painted finishes include a range of 11 solid colors, $920, as well as black-and-gold chinoiserie, $1,589. For stores in your area: 800–241–0716.



RICHARD HAGGERTY



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Hooked rugs are among the most popular items at Linda McGillicudd Palm Beach shop, The Summerhou Two best-sellers: the pert King Cha Spaniel (left), 28 by 35 inches, $55(the shoe-strewn design (below), 25 inches, $530. Both are handcrafted hooked-rug artist Preston McAdoo uses only wool yarns for his energ designs, which recall precious Nev England antique hooked rugs. Cus colors and sizes available by speci order for additional charge. The Summerhouse, 319 Worth Ave., Pa Beach, FL 33480; 407–659–6036.



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At Oddiyana, owner Sharon Simonaire (below right) revamps vintage club chairs with crisply striped Guatemalan fabric (below) and has a diverse, ever-changing stock of delectable wares for the home from around the world. Oddiyana, 4323 Melrose Ave., Los Angeles, CA 90029; 213–664–1826.



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STYLE BEAT



With a big sunflower emblazoned on its side, a hand-painted ceramic pitcher (left) lends panache to the table. Petals and seeds are in shallow relief, $40.50, from The Haldon Group; 214–550–9040.



The sunflower's broad face makes an unusual plate (right) for presenting a toothsome dessert or summery green salad. Reproduced from an antique majolica piece, the earthenware plate is hand-painted with lead-free glazes, $13.50, from the catalog of The Metropolitan Museum of Art; 800–468–7386.

RADIANT ENERGY

The vitality of the form is seen in a potting-room vignette (below). Hand-painted table embellished with sunflowers sits on a wrought-iron base, $2,625, ABC Carpet & Home; 212–473–3000. Pitcher, $110, Fitz & Floyd; 214–484–9494. Unframed print, $38, J. Pocker & Son; 212–838–5488.





Hand-painted sunflower chair (above), $520, is crafted by Farr & Now, available at Adrien Linford, 1320 Madison Ave., NYC 10128.



Underfoot a patch of gorgeous yellow sunflowers brightens a room. Hand-painted canvas duck floorcloth (above), $150, is protected by a polyurethane coating. From Mary Donald, Inc., 457 Schoolhouse Lane, Devon, PA 19333; 215–293–1441.

18TH-CENTURY PRINTS

Dazzling sunflowers (right) to glorify a wall are antique hand-colored engravings from Johann Wilhelm Weinmann's *Phytanthoza Iconographia*, published in Germany around 1737. In black frames, $2,500 the pair. Ursus Prints, 981 Madison Ave., NYC 10021; 212–772–8787.



FOR MORE DETAILS, SEE PRODUCT INFORMATION

The bold yellow sunflower is today's power flower. Supplanting the refined English garden blooms that have dominated home fashions, this native American plant is blossoming on fabric and furniture everywhere



Imagine how much fun it would be to have a settee outfitted with sunflower-strewn cushions in a bedroom or breakfast room. A good choice would be this green wicker love seat (left) inspired by the classic camel-back sofa, $1,455, ABC Carpet & Home; 212–473–3000. It is enlivened with a seat cushion and back pillows of cotton sunflower fabric, $60 per yard, from Necessities, 718–797–0530.

YELLOW BASKET



Cut from wood and hand-painted in trompe l'oeil technique, the fire screen (left) looks like a bushel basket brimming with sunflowers. It can dress up a fireplace in summer or cheer up a doorway in winter, $625, Pierre Deux; 800–8–PIERRE.



The sunflower sets a festive table (below): Painted cafe table, $440, Adrien Linford, 212–289–4427. Majolica sunflower plate, $50, Barneys New York, 212–929–9000. Wicker chair, $150, ABC Carpet & Home; 212–473–3000.



The sunflower design on this vase (right) is so robustly realized that even when not holding flowers, it is still a striking accessory. Measuring 2½ feet high, the vase is $1,200 from Paul Smith, 108 Fifth Ave., NYC 10011; 212–627–9770.■

Editor DANIELLE BARONI
Photographer STEVE TAGUE



STYLE BEAT

Children make a happy beeline for chairs that are obviously made for them

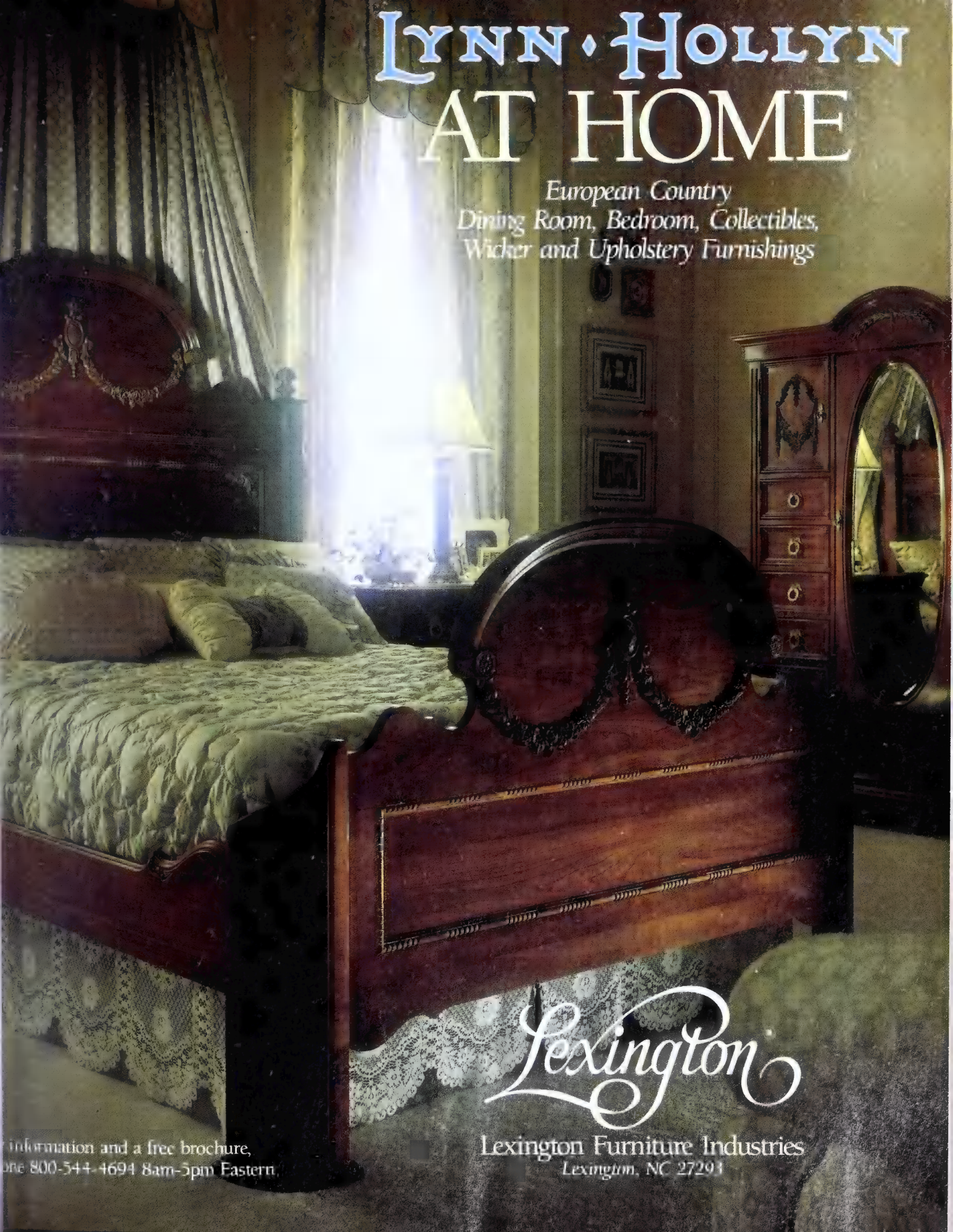


PRICES & SOURCES

OUR PINT-SIZE CHAIR CHOICES, CLOCKWISE FROM LEFT: THE CLASSIC MEN'S CLUB ARMCHAIR INSPIRED DONGHIA'S SMALL-FRY VERSION, $2,160, IN CUSTOMER'S OWN FABRIC (SHOWN HERE IN WAVERLY'S LINEN CHECK). CHIPPENDALE-STYLE CHAIR, ABOUT $639, GREENBAUM INTERIORS, IN OSBORNE & LITTLE'S MIREPOIX FABRIC. FRENCH-STYLE BISTRO CHAIR, $100, E.A.T. GIFTS. A SMALL-SCALE RENDITION OF THE AMERICAN COLONIAL WING CHAIR TO ORDER BY MAIL, $250, FROM TRADITIONS (SEE BELOW FOR COUPON PAGE). THE SLIPPER CHAIR FROM JONAL, $250 TO $350, DEPENDING ON FABRIC, GETS AN EXPERT'S TRYOUT. HERE, UPHOLSTERED IN OSBORNE & LITTLE'S MANOSQUE COTTON CHECK. JONAL'S COZY CLUB CHAIR HAS A RUFFLED SKIRT, $250 TO $350, DEPENDING ON FABRIC, HERE IN PIERRE DEUX'S BEARN COTTON PLAID. ▶

Editor DANIELLE BARONI
Photographer JEFF MCNAMARA

FOR MORE DETAILS, SEE PRODUCT INFORMATION
TO ORDER CHILDREN'S WING CHAIR FROM TRADITIONS, SEE COUPON ON PAGE 126


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STYLE BEAT

SPANISH TREASURE HUNTERS

In Santa Fe, admirers of the region's rich Spanish heritage head for Joe Carr's gallery where the selection of characteristic Mexican ranch furniture and Spanish Colonial antiques (below) is superb. Santa Fe Antique Warehouse, 320 Aztec St., Santa Fe, N.M. 87501; 505–984–1159.

Across the country the energy of American country style continues to build



HERB LOTZ



The all-American look that The Gazebo of New York has served up for 17 years has earned it cult status as far away as Tokyo, as well as a loyal local following. Rag rugs (right) are one thing decorators snap up at Edward and Carolyn Barnard's charming shop. The hand-woven linen-and-cotton rugs, in myriad colors, are $17.50 per square foot. If you want special colors, or sizes longer than 11 feet, The Gazebo will accommodate at no extra charge. Details, designs and colors are shown in the store catalog, $6. For a copy, call 212–832–7077.

CAMP STYLE

The plank pieces in American summer retreats sparked Ralph Lauren's new Camp Collection of poplar wood furniture. Adirondack chair (right), $352, also comes in birch white, dark green. At Ralph Lauren Home stores; information: 212–606–2100.



KARI HAAVISTO

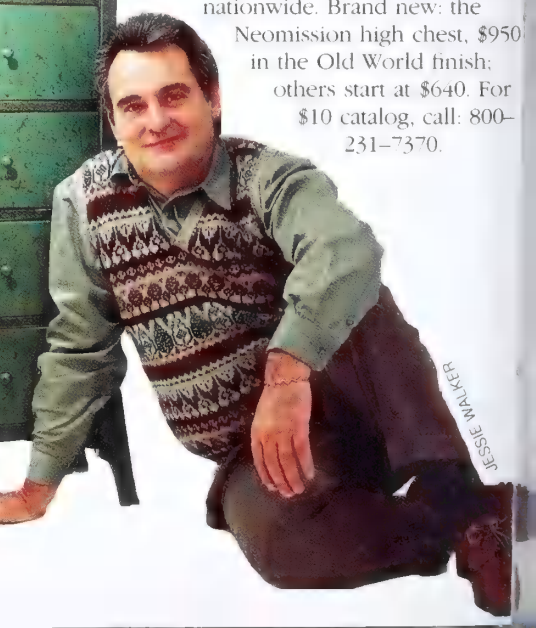


In old southern farmhouses water was hauled up from the well in buckets kept on a special storage piece on the back porch. This solid cherry "bucket bench" (left), $1,040, is from Lexington Furniture's new country collection inspired by North Carolina artist Bob Timberlake. For free catalog and stores: 800–544–469[illegible]



FURNITURE WITH A DOWN-HOME FEELING

In 1986, Ron Fisher (below) parlayed a life-long hobby of decoy carving into a business by launching his Iowa-based furniture concern. With affordable pieces available in 29 colors and finishes, Ron Fisher's American Furniture is now sold in 5,000 stores nationwide. Brand new: the Neomission high chest, $950 in the Old World finish; others start at $640. For $10 catalog, call: 800–231–7370.



JESSIE WALKER

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A turn-of-the-century bride as elegant as the era itself...

"Flora"

The 1900s Bride



On a balmy June day in the year 1900, "Flora" looks forward to taking her wedding vows. Her favorite dressmaker has spared no detail on her exquisite gown and accessories, for "Flora" wishes to be remembered as both stylish and romantic on her wedding day.

"Flora, The 1900s Bride" is the first issue in the *Classic Brides of the Century*™ collection designed by artist Ellen Williams, and produced by Roman, Inc., under the hallmark of the W. S. George China Company.

"Flora's" gown is hand-tailored of handkerchief linen, trimmed in rosepoint lace, satin, and tiny, hand-sewn faux pearls. A veil of tulle cascades from her stylish hat. Her matching "pearl" trimmed parasol and bouquet of fabric orange blossoms and roses add fashionable flair. Hidden details include a tiny garter (with blue bow), and sculpted, high-button shoes accented with "pearls."

Recommended by the Ashton-Drake Galleries, "Flora" is certified Premiere Grade—your assurance of superior artistry and craftsmanship. At $145.00, she is an heirloom-quality doll of exceptional value today, and may prove to be a wise investment for the future.

Let "Flora" bring her elegance into your own home...but act promptly. "Flora" is issued in a hand-numbered edition that will close forever in 1991. Once closed, the molds will be destroyed and no more will ever be made, so order today.

Shown smaller than actual size of 18 inches tall. Complete with parasol, bouquet, and doll stand.

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COURTESY OF MOTHERS & OTHERS FOR A LIVABLE PLANET, A PROJECT OF NRDC

"I am in a position to give my children anything they want, yet I can't provide them with wholesome food."—Meryl Streep

Meryl Streep (above with son Henry) has a legendary acting talent, and she has undertaken a new role that may touch our lives more directly than any performance we have seen before. She is co-founder and spokesperson for "Mothers and Others for a Livable Planet," a lobbying and educational group concerned about dangerous levels of pesticides in the nation's food supply.

Streep and her husband Don Gummer, a sculptor, have three young children. Two years ago the actress read a report that showed how potentially cancer-causing pesticides are contaminating our food. Even supposedly healthful fruits and vegetables are unsafe, and the consumers at greatest risk are children. The study, conducted under the auspices of the Natural Resources Defense

(Continued on page 124)





STARTING YOUNG

Feed your child's curiosity about the natural world with reading materials that also teach them how to preserve that world. Two of the best are *Ranger Rick* (above, for ages 6 to 12) and *Your Big Backyard* (ages 3 to 5) published by the National Wildlife Federation, a nonprofit educational and conservation organization. Right: Health treat for birds and fun for little bird-watchers: Sunflower wreath with wheat, millet and pecans, from Eddie Bauer.



JERRY SIMPSON

DIAPER RAP

Cotton or paper diapers: Is it one or the other? Not at all. Keep your throwaway diapers for travel, but try cotton at home for the health of your child, the environment and your pocketbook. Throwaways cost about $800 a year, a diaper service about $500 and washing your own about $200. The ubiquitous disposable diaper clogs our landfills, uses hazardous chlorine bleaches and consumes tons of valuable oil and water, and millions of trees.

Contributors WENDY BENCHLEY *and* JANE GENIESSE
Editor JANE ELLIS

FOR MORE DETAILS, SEE PRODUCT INFORMATION

What would a party be without helium balloons? But balloo launched by the hundreds are a potential threat to marine mamma turtles and seabirds, who mistake them for food and die from block of the digestive tract. If you hear a planned mass balloon launch, spe out. For more information, write: Entanglement Network Coalition.



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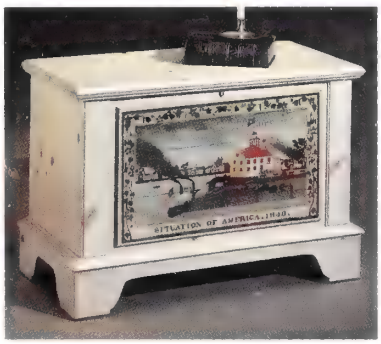
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Robert Bishop

Dr. Robert Bishop, Director
Museum of American Folk Art

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DOUBLE TREAT FOR ANTIQUES LOVERS

An antiques forum is a tour through our design past and a present-day visit to a wonderful town. Here: A Natchez forum diary plus a round-up of events elsewhere

By MIMI HANDLER



It turned out to be a trip through time, although the invitation was very much in the present. The event was an antiques forum in Natchez, Miss., on the subject of "Eagles, Urns and Inlay: The Federal Style of the New Republic." The three-day program promised eight distinguished speakers as well as opportunities to explore Natchez and enjoy southern hospitality in old houses with evocative names like Propinquity and Hawthorne.

I have been to antiques forums before, at Colonial Williamsburg and Old Sturbridge Village, and I know how they can be a world in themselves, a foray into the past with curators, collectors and dealers. But I had never been to Mississippi.

I was heading 90 miles southwest of the airport in Jackson, the state capital. Natchez is perched like a balcony on a 200-foot bluff overlooking the Mississippi River. The best way to get there is to drive on the Natchez Trace Parkway. The ultimate time-traveler's highway, it has two lanes that meander through woods, meadows, farms and shadowed groves, Indian mounds and small, clean towns like Port Gibson.

(Continued on page 30)



From *Greek Revival America* by Roger G. Kennedy. Published in 1989 by Stewart, Tabori & Chang, Inc., New York. Photograph copyright © 1989 John M. Hall. Bottom right: The Metropolitan Museum of Art, gift of Mrs. J. Insley Blair, 1947. (47.103.1) Photograph by Paul Warchol





Left: The Metropolitan Museum of Art, Purchase, gift of Mrs. Russell Sage and various other donors, by exchange, 1969. (69.203) Photograph by Paul Warchol. Near left: The Metropolitan Museum of Art, gift of the family of Mr. and Mrs. Andrew Varick Stout, in their memory, 1965. (65.188.1) Photograph by Paul Warchol

Dunleith (top) is one of 500 antebellum structures in Natchez, Miss. Above: Inlaid urn as keyhole on a Federal period sideboard.



The Natchez Antiques Forum in 1990 was called "Eagles, Urns and Inlay" after typical Federal motifs: porcelain urn (above left), églomisé detail (above), sofa crest rail with eagle (below). Right: Federal painted chair.



(Feb 2017) Photograph by Paul Warchol

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DOUBLE TREAT FOR ANTIQUES LOVERS

Continued from page 29

It is the best way to get to Natchez *and* to let Natchez get to you. It happens in the expected ways. The grandeur of Greek Revival and Federal mansions evokes the city's great wealth before the Civil War, when Natchez represented society for planters marooned in the vast reaches of an agricultural economy. Afterward, as a forum hostess put it, people were "too poor to paint and too proud to whitewash." Poverty is preservation's friend: Old things don't get thrown out for new; buildings don't get modernized.

But Natchez gets to you in unexpected ways, too. City trees are mulched with a deep layer of pecan shells; parking meters do not file down the streets but crape myrtles do, and behind them houses of all sorts—Victorian, Creole, Federal brick. They are all near each other and near the antiques shops, the downtown A&P and the Natchez Eola Hotel, vintage 1920s, painted and polished and the antiques forum's home base.

This is where our journey through time began, in the hotel's ballroom, while the 200 people attending the forum sat still and traveled far, conveyed by well-chosen slides and words. We went back to the 1820s Federal period and 40 years before that to a time when America was born. What it was like then, what people bought and thought—and why—became vividly clear in a darkened room.

New Style For a New Country

Wendell Garrett started us off. Editor of *The Magazine* ANTIQUES for many years and now a vice-president at Sotheby's in New York, Garrett has been the Natchez Antiques Forum's good friend since he helped it get started 17 years ago. As we listened, Garrett opened the door to a view of a prosperous post–Revolutionary America acutely aware of being a new nation, with limitless horizons on the land and in the mind. It was the high noon of the Enlightenment, when man was perfectible and rational. And America, in shaping its national character, had the world to choose from—including classical antiquity. Buried for millennia, Herculaneum and Pompeii began to be uncovered in the mid-1700s, revealing a noble past that could be incorporated into a noble American future. Ancient Greece and Rome inspired this country in fundamental ways we hardly think about any more, but we still have a heritage of towns named Athens, Troy and Sparta and names of institutions like the *Senate,* buildings like the *Capitol,* the college *campus,* this Natchez event or any other *forum.*

As Garrett talked, we saw the complexity of neoclassical America in a panorama of slides: a bust of Washington in a toga; Grecian urns, sheaves of wheat, and Roman thunderbolts ornamenting furniture; classical geometry in rooms, buildings and silver; a purity of purpose in portraits.

As Garrett was the doorkeeper to Federal America, welcoming us inside, subsequent speakers guided us through its rooms. Neoclassical architecture was Richard Guy Wilson's subject. He is a professor and chairman of the architectural history department at the University of Virginia, which Thomas Jefferson built using Roman architecture "in service to education." We looked over Wilson's shoulder at Jefferson the architect and at Palladio, whose design books were Jefferson's bible. We considered cross-cultural influences from the continent, England, the ancient world, the American North and South. In the space of an hour, Wilson took us to more cities to examine more buildings than we could ever manage on our own, all the while delineating what makes them not simply neoclassical but American neoclassical.

Janine Skerry, assistant curator at Historic Deerfield, Mass., presided over the dining rooms, tea tables and sideboards of Federal America. Americans eager for sophisticated tableware ordered matching sets in the newest designs and colors from abroad (including tea sets with creamers shaped like Roman helmets and sugar bowls like urns).

Deanne Levison of Atlanta, an antiques associate with Israel Sack, Inc., in New York, looked closely at Federal furniture in the South. She compared the sophisticated style of coastal Charleston and Williamsburg with backcountry adaptations. Of transitional pieces, she said, "They didn't stop making Chippendale on December 31, 1789, and begin Federal the next day." She showed us an eight-legged sideboard, a typically tall, elongated Southern piece, with inlay representing cotton bolls. Southerners enjoyed botanical motifs.

Sumpter Priddy III, formerly at Colonial Williamsburg and now an antiques dealer and museum consultant in Richmond, Va., explored the delightful subject of "fancy furniture"—as in fanciful. Painted surfaces, whimsical ornament and visual tricks took extraordinary forms in this period, perhaps as relief from classical austerity—or maybe its flip side: wild, outsize grain painting on chests and cupboards, mugs with a frog at the bottom or a teapot with a bird's-head spout, faux marble with distinct images swirled among the abstractions.

On the final day Kevin Tierney, a lean, elegant Irishman who is a senior vice pres-

(Continued on page 36)





TOKENS OF AFFECTION

Painted as intimate keepsakes of loved ones, old portrait miniatures delight collectors today

By GLENN HARRELL

Life-size over-the-mantel portraits speak openly to anyone who enters the room. Miniature portraits, intended to be private keepsakes, whisper to one person at a time.

Like the carved cameos and portrait medallions before them, these precious mementos were easily held in the palm of one's hand. George Washington carried a pocket miniature of Martha during the American Revolution. Queen Victoria, after her husband Albert's death, never took off the bracelet set with his miniature portrait. In England and France, tiny "eye" portraits, treasured by clandestine couples, were all the rage around the turn of the 19th century. Even more daring is the miniature Sarah Goodridge painted of her breasts for her lover Daniel Webster, the statesman.

Ever since the diminutive portraits in medieval manuscripts inspired Hans Holbein and his 16th-

(Continued on page 34)







C. W. Peale's "Parnassus" (top left), c. 1769, from the Maryland Historical Society. Top right: A Henry Inman portrait, 1828, from the Gibbes Museum of Art.



A double-sided portrait (above left), c. 1830, from Earle D. Vandekar. Above: Eliza Goodridge's painting of Stephen Salisbury III from the Worcester Art Museum.



The sitter's hair was often set in glass on the back of a miniature. An example (far left) from the Manney Collection. Above: A ship's captain, c. 1790, from Earle D. Vandekar. Right: An 1846 family portrait by John Carlin from the Metropolitan Museum of Art.





An eye miniature (right) by E. G. Malbone. Below: A folk portrait, 1843, by A. D. Vail, from the Manney Collection.



A sweet portrait of sisters Rebecca and Debra Hovey (above), c. 1798, from the Worcester Art Museum. Left: Color is prized in portrait miniatures such as this one by Sarah Goodridge from the Worcester Art Museum. Right: A cabinet reveals a family's collection of 18th-century miniatures.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



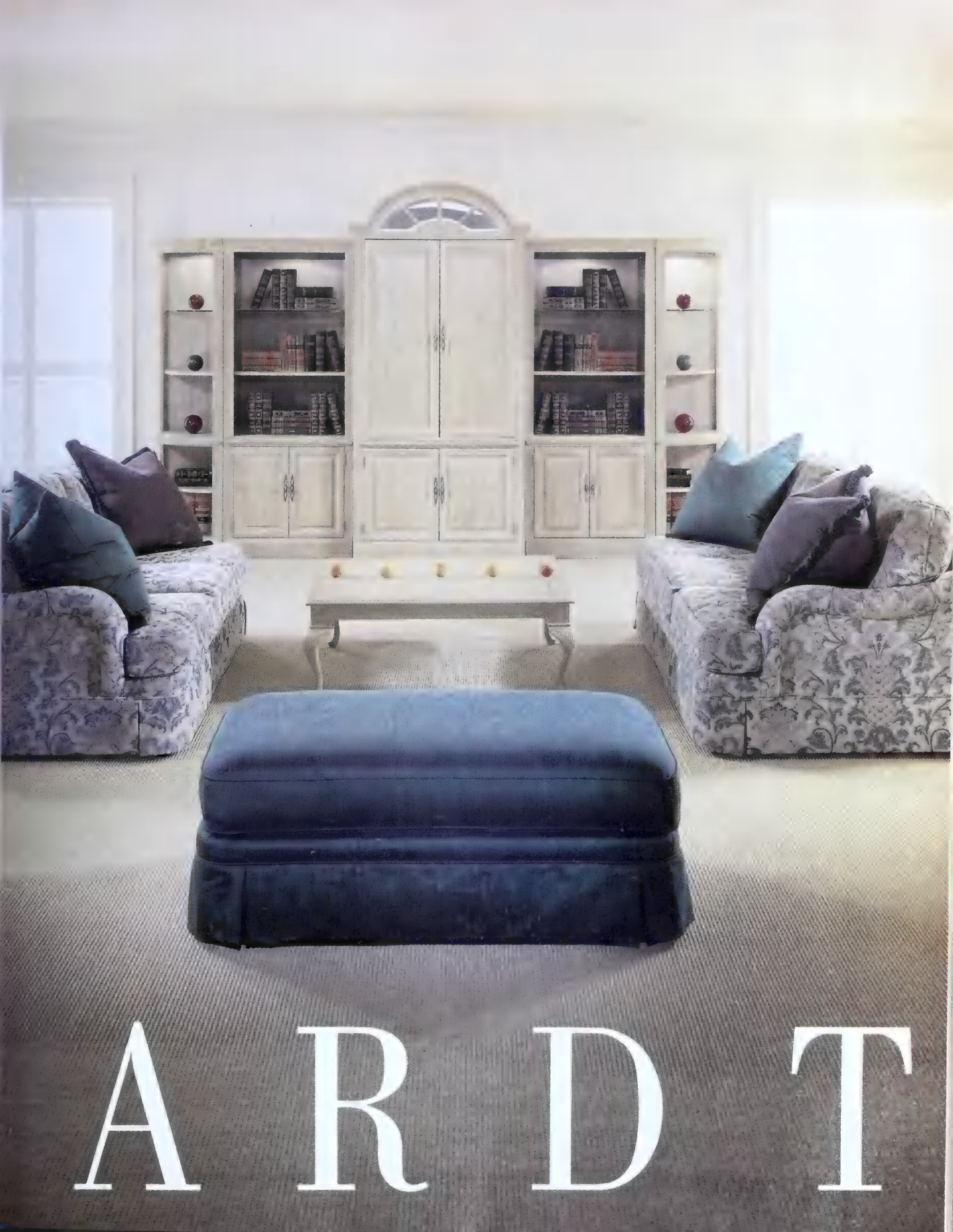


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Tempe

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Casa Marin, *San Rafael*
Flegel's Home Furnishings, *Menlo Park*
Glabman's, *Costa Mesa*
West Los Angeles
Woodland Hills
Torrance
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V.J. Lloyd's, *San Diego*

Colorado
Howard Lorton Galleries, *Colorado Springs*
Denver

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Delaware
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Albert Hugo Inc., *Jacksonville*
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Scudder's Gallery, *Ocala*

Georgia
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Flack's Interiors, *Roswell*
Rich's, *Atlanta*

Idaho
Ennis Furniture, *Boise*

Illinois
Marshall Field's, *Chicago*
Skokie
Schaumburg
Richard Honquest Fine Furnishings, *Barrington*

Indiana
Buchanan Designs, *West Lafayette*
Graffis Furniture, *South Bend*
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Kansas
Fuhr's Furniture, *Shawnee*
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Michigan
Klingman's, *Grand Rapids*

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Missouri
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Cabot House, *Portsmouth*

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Baker
FURNITURE

TOKENS OF AFFECTION

Continued from page 31

century contemporaries, miniatures have enchanted beholders. These Tudor court painters created likenesses of the royal family "in little," as they described them. Encased in gem-studded gold boxes, lockets and brooches, the portraits were like fanciful jewels.

Although enameling on copper and painting on vellum were popular in the early days of miniature painting, after 1720 watercolor on ivory was the technique of choice among English and Continental artists, who delighted in its incredible luminosity. "The ivory medium imparts a reflective quality to miniatures that can't be matched," says Robert Schwarz, a Peale-family specialist based in Philadelphia. However, getting watercolor to bond with ivory's slippery, oily surface is not an easy task. "It's like trying to paint on Formica," says Dale T. Johnson, research associate of American paintings at the Metropolitan Museum of Art. Not surprisingly, miniatures shrank in size, rarely exceeding an inch and a half over the next fifty years, as artists struggled to master the medium with painstaking stippling and hatching brushstrokes. The style of this period—restrained in color and highly realistic—was a hit with colonial Americans who commissioned portraits by European miniaturists touring the young nation.

An enlarged format emerged in the 1780s (perhaps to make room for the towering hair styles of the day), and gentlewomen hung three-inch miniatures from chains or ribbons around their necks. Not that this manner of personal adornment was limited to women: In Russia, imperial soldiers showed their allegiance by pinning tiny portraits of their czar alongside their ribbons and medals.

By the middle of the 19th century, portrait miniatures had the slick finish and full-length poses typical of large oil paintings. With the invention of the daguerreotype in 1839, the photograph eventually replaced the tiny painting.

A traveling exhibition, "Tokens of Affection: The Portrait Miniature in America" (at New York's Metropolitan Museum through February 10; Washington, D.C.'s National Museum of American Art, March 29 to June 16; the Art Institute of Chicago, September 1 to November 19), is reviving interest in these small works of art, which have long been highly prized and collected in England. American designers working in the English country style have been decorating with miniatures for years, but antiques lovers are just discovering their charms.

"Miniatures have a great sense of whimsy because of their scale," says Michael Zabriskie, an interior designer with McMillen Inc. who uses them in intimate, cozy rooms. "I like to hang them where they'll be a surprise, a secret: above a headboard inside a canopy bed, behind a curtain on a window reveal." He embellished an entire dressing room with a client's collection of sixty little portraits. "I think miniatures of dapper men in frames of ebony, dark walnut and ivory are very masculine," says Zabriskie. "My client was a bachelor, so he liked to tell people these faces were his family."

"To me, miniatures bring to mind *le style Rothschild*, very 19th century," says Howard Slatkin, a decorator who recently opened a home furnishings and decorative accessories shop in Manhattan. For one client he conceived an unusual treatment scattering miniatures across an upholstered folding screen. "I did this using silhouettes against red velvet," says Slatkin. "The effect is very graphic, almost like a wallpaper." Another suggestion from Slatkin is to hang several miniatures below the shelf of an unadorned mantel.

Keith Irvine of the decorating firm Irvine & Fleming often mixes watercolor portraits with miniatures in other media, especially silhouettes. "A spaghetti ribbon in a faded color tied at the top makes the picture look as though it's been there forever," says Irvine. When confronted with a whole collection, Irvine and his partners will visually connect the miniatures with swagged ribbon, an idea they borrowed from 18th-century English print rooms. "I look for portraits that are whimsical and different, that show a little edge of humanity," says the Scottish-born designer.

Mary Dial decorated her Manhattan apartment with 135 turn-of-the-century Parisian miniatures that her husband inherited. "Guests always remark on how lovely the paintings are," says the decorator, who tucks them in cabinets, displays them on easels, even wears smaller ones as jewelry. "One of my favorite ways to use miniatures is to prop three or four between the flowers and candles in a centerpiece."

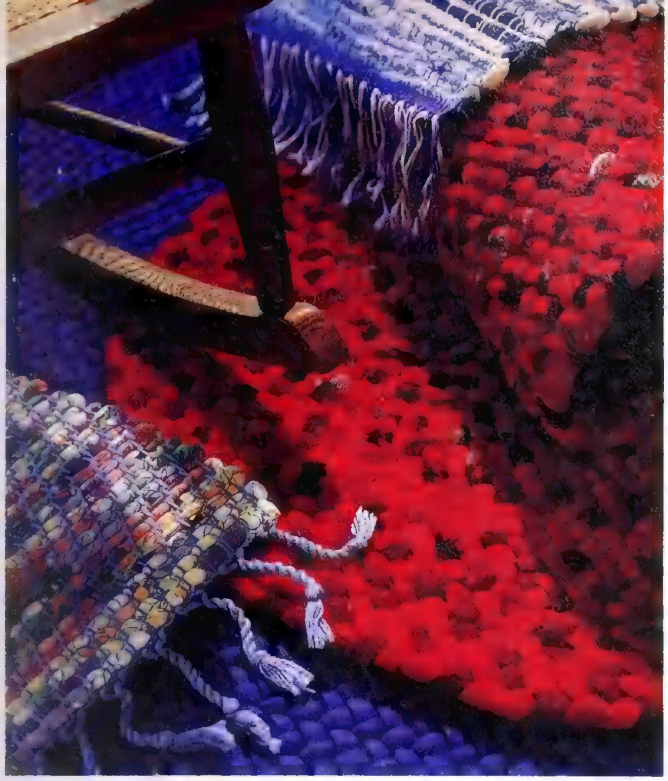
These tiny likenesses can even be found ornamenting the walls of clients of the innovative New York decorating team of Simone Feldman and Victoria Hagan, whose signature look is spare and clean. "I like the way a portrait miniature makes you look very closely at it," says Hagan. She has three in ivory frames in her own apartment. "We often hang a miniature with something larger, a painting or a print," she says. "The juxtaposition of scale adds another dimension."

Curators, too, know how to set off portrait miniatures. At the Worcester Art Museum in Massachusetts a special 10-foot-

(Continued on page 139)

DESIGN WATCH

Editor GLENN HARRELL



▼ CARPENTRY LESSONS

If you are an amateur craftsperson with a passion for country decorating, tune into PBS January 19 for the third season premiere of *The New Yankee Workshop*. Each week, series host Norm Abram (below) leads viewers



step by step through the making of a piece of furniture. This spring's projects include a two-drawer blanket chest, a harvest table, a Shaker wall clock and more. "I choose a lot of Shaker furniture because its style has stood the test of time and it's fun to build," says Abram, who also appears on *This Old House*.

▼ BEAD-O-MANIA

It seems no surface was left untouched by Victorian ladies. Of their many handicrafts, beadwork is antiques dealer Karen Morganstern's favorite. She scours the English countryside for period beaded fragments—chair covers, wall hangings, fireplace shields—which she has made into pillows (below) with old fringe. "Designers are using them in contemporary as well as traditional interiors," says Morganstern. KM Antiques of London is her trade-only shop in New York.

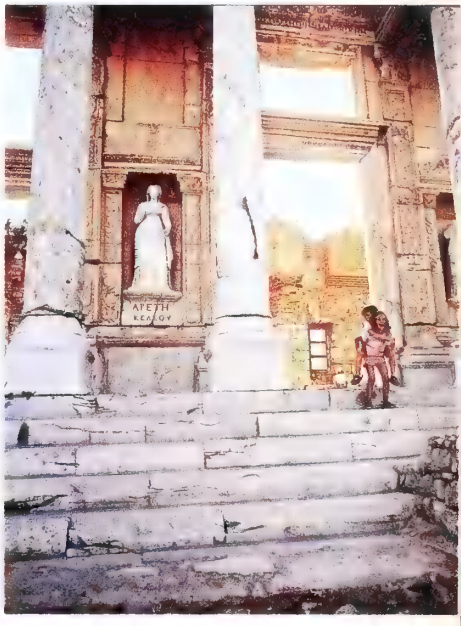
◀ FROM RAGS TO RICHES

Old-fashioned handcrafted rugs have a totally modern appeal when rendered in brilliant primaries and bold solids. Interior designers like William Diamond search out Cathy Comins, whose Art Underfoot, Inc., represents more than 120 rug-making artisans across the country. In addition to offering a collection of rugs including hooked folk-art pieces and abstract tapestries, Comins welcomes special commissions (examples left). The oval braided rugs are custom-made of wool flannel folded four layers thick and laced together. Woven on 10-foot-wide looms for few if any seams in room-size installations, the rag rugs can be personalized to complement your own fabrics. "These works are very American in spirit," says Comins. "They represent our textile heritage."

The glamour of the best antiques, a dramatic New York setting and socialite collectors—standard for the **Winter Antiques Show**—gets an added boost this year: the introduction of vetting (experts' assurance of authenticity). Don't miss Thos. K. Woodard's booth for wonderful quilts and other Americana. At the Seventh Regiment Armory, January 25 to February 3.

▼ TURKISH DELIGHTS

Turkey's landscape is as diverse as its 2,000-year cultural heritage (the Celsus Library at Ephesus, below).



Explore the highlights on one of two tours that focus on Turkish archaeology, traveling with the Cooper-Hewitt Museum, May 25 to June 9, or with Distant Horizons, August 8 to 26. Sea-loving tourists can embark on one of Abercrombie & Kent's cruising tours of the Lycian coast (Mark Antony gave part of this shore to Cleopatra). Be sure to take along John Freely's *Classical Turkey*, a Chronicle guidebook. ■

From *Turkey* © 1989 by The Ministry of Tourism, Turkey. Photographer Haluk Kocoglu



TOM McWILLIAM

FOR MORE DETAILS, SEE PRODUCT INFORMATION

DOUBLE TREAT FOR ANTIQUES LOVERS

Continued from page 30

ident at Sotheby's and the director of its silver department, talked about the lean and elegant silver that gleamed on Federal sideboards. Chaste and linear shapes such as classical urns (decorated with swags and feathers) and pure, simple ovals characterized neoclassical silver. There were new functions for the form: tea caddies, punch bowls and water pitchers, and all kinds of spoons (silver forks were rarely made in America until after 1800).

Ronald Hurst, the curator of furniture at Colonial Williamsburg, discussed something I had always wanted to know more about—why furniture from the same period (Federal) in the same region (Chesapeake) with the same economy (cash crops) can be so dramatically different. Norfolk furniture does not have what he called "Baltimore's costly pizzazz." Baltimore, which hardly existed before the Revolution, became a boom town afterward and its citizens liked their furniture bold and bright. By contrast, the inhabitants of Norfolk, an old city with established traditions, were conservative and liked their furniture neat and plain.

The final speaker was Elisabeth Donaghy Garrett, whose new book, *At Home: The American Family 1750-1870*, had sold out its supply one day into the forum. Director of the American Arts Course at Sotheby's, Betsy Garrett breathed life into the domestic world of Thomas Jefferson—at home with the family on a late winter afternoon with children and books by the fire. In reference to the endless hospitality Virginians extended to relatives and friends, she quoted a wry observer of the early 1800s: "Virginia houses and Virginia tables are all made of India rubber and will stretch to any extent."

In shaping its own architecture and furnishings, young America had the world to choose from—including Pompeii and Herculaneum

Guests of the City

Natchez, like a subtle hostess who refills your plate and glass before you ask, reappeared between the hour-long sessions with sumptuous coffee breaks and teas. Dinners and cocktail buffets in the evenings—the first night at Stanton Hall, the last at Hawthorne—seamlessly joined the surroundings with the subject.

One afternoon everyone went visiting the Federal period. We stopped first at Mistletoe, a small, galleried Federal-style cottage built on a Spanish land grant and still lived in by the first couple's descendants. Then on to shrimp salad, chicken salad, fruit and wine on the grounds of Jefferson College, where classically proportioned circa-1820 brick buildings marked sun and shade like a sundial on the grass. And then to Propinquity, another privately owned period beauty, for dessert-without-end and coffee. (The theory here is that if impossibly delicious things are cut into very small pieces, you will eat more. We did. Getting back on the bus, one wag announced to the group, "Next house y'all will get something to *eat*.")

Brimful, we proceeded to Linden, 1816 style on a grand scale. Porticoed and columned, Linden is a bed and breakfast, one of several plantation houses you can stay in. Tall windows open to allow the passage of people as well as air, making the house a pavilion.

Richard Guy Wilson had said American acquisitiveness began in the Federal period. I acquired, too: I bought grits in a country store along the Natchez Trace to remember it by, and two china plates in a Natchez shop, wrapped in newspaper and Spanish moss. The columns and high ceilings of antebellum houses had given me a new sense of dimension. Having been to Pompeii by way of Mississippi and having renewed an acquaintance with Mr. Jefferson, I came back to my 1990s world with riches from the 1790s.■

The Natchez Antiques Forum is sponsored by the Pilgrimage Garden Club (PO Box 347, Natchez, MI, 39121). Next year's forum, "Great American Places: A Cornucopia of Collections," is scheduled for November 6 to 8, 1991. Fee: $295. To get to Natchez, fly Delta Airlines into Jackson.

Mimi Handler, editor and writer for Early American Life *magazine, has long been interested in antiques and historic houses.*

MORE ANTIQUES FORUMS AROUND THE COUNTRY

The Colonial Williamsburg Foundation (PO Box C, Williamsburg, VA 23187; 804–220–7255) presents its 43rd annual antiques forum "New Looks at the Arts of 18th-century America," February 3-8, 1991; program fee, $250.

The Decorative Arts Study Center (31431 Camino Capistrano, San Juan Capistrano, CA 92675; 714–496–2132) has a two-day lecture series, "Decorating with Antiques," February 8-9, 1991. Telephone for fees.

Grove Park Inn Arts and Crafts Conference (290 Macon Ave, Asheville, NC 28804; 704–252–2711 or 800–438–5800 for reservations) celebrates the Arts and Crafts Movement with their 4th annual Conference and Antiques Show, February 22-24, 1991; program and accommodations for two, $286.

The Decorative Arts Trust (106 Bainbridge St., Philadelphia, PA 19147; 215–627–2859) holds two weekend seminars a year in historic cities: "Savannah and the South," April 25-28 and "The Decorative Arts of Southwestern America," in Santa Fe, N.M., September 19-22, 1991; approximately $285.

The Museum of Early Southern Decorative Arts (924 S. Main St., Winston-Salem, NC 27108-0310; 919–721–7360) studies "The Chesapeake Region," June 23 to July 19, 1991. This program can be taken for college credit; tuition, $450.

Winterthur Museum and Gardens (Winterthur, DE 19735; 800–448–3883) will delve into "Historical Archaeology," October 4-5, 1991; general registration, approximately $60.

Old Sturbridge Village (Marketing & Communications Dept., 1 Old Sturbridge Village Rd., Sturbridge, MA 01566; 508–347–3362) offers a one-day Antiques Conference, October 26, 1991; program, approximately $95.

Historic Deerfield (PO Box 321, Deerfield, MA 01342; 413–774–5581) explores "Quality in Workmanship and Design: The Connoisseurship of Rural Furniture," November 1-3, 1991; program, approximately $475.

Sotheby's Educational Studies (1334 York Ave., New York, NY 10021; 212–606–7822) covers a diversity of topics including a two-day forum, "From Great Hall to Back Hall," January 24-25, $665; a four-day symposium "Connoisseurship of Early American Furniture," June 23-26, 1991, $665; and in London "The Arts of Japan and Korea," April through June 1991. Write for a catalog of the entire selection.

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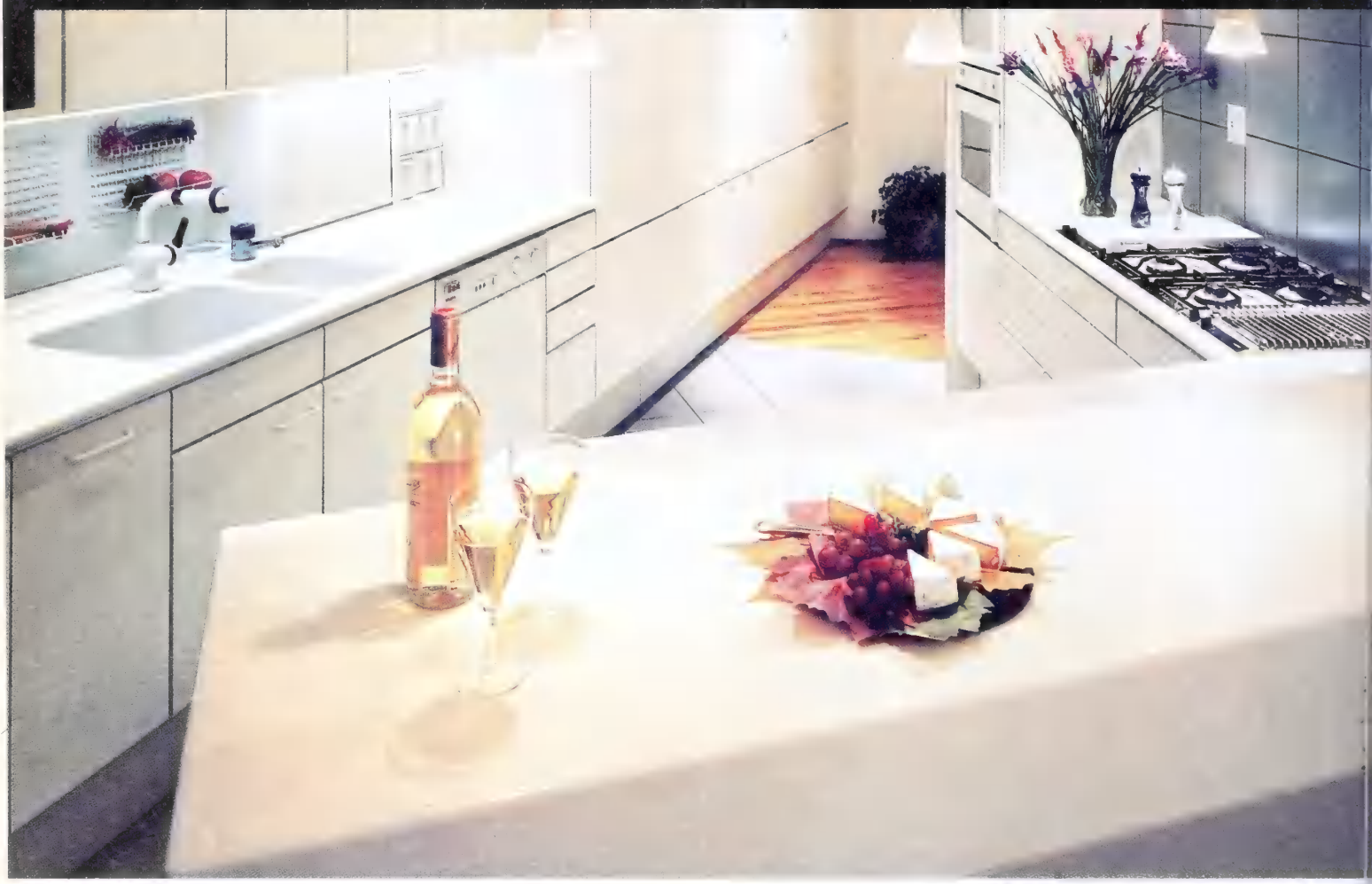


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At the same time, you can't help but think "I'm making my home more saleable." You probably are. Yet, some families err by allowing narrowly-directed enthusiasms carry them into additions that do not add to and may even detract from house value. For example, owners of an elegant house north of Chicago ordered a lap pool stretching from their first-level master bedroom to an indoor pool. When the owners put up their house for sale, the buyers insisted on a house price reduced to allow for removal of the lap pool.

More prosaic additions bringing little or no return on investment include: adding a third full bath in a three-bedroom house; remodeling a kitchen to the tune of $60,000 in a tract house that originally cost $122,000; reroofing with slate in a neighborhood of asphalt and fiberglass roofs; building a backyard spa overseen by all one's neighbors.

Good taste also enters the picture. A bath redone splendidly in flaming reds may stimulate its owners, but immediately turn away buyers.

On the plus side, appraisers and real estate specialists consistently name six home improvements that attract buyers when a house goes on the market. Return on investment for these alterations ranges from 50% to 140%, depending on market conditions and the amount invested. Details follow: ►

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Blueprint for Investment



The Kitchen is Still King

A totally renewed kitchen, or even one that is simply brightened with fresh surfacing (floors, counters and cabinets) remains the most impressive room in a house for buyers.

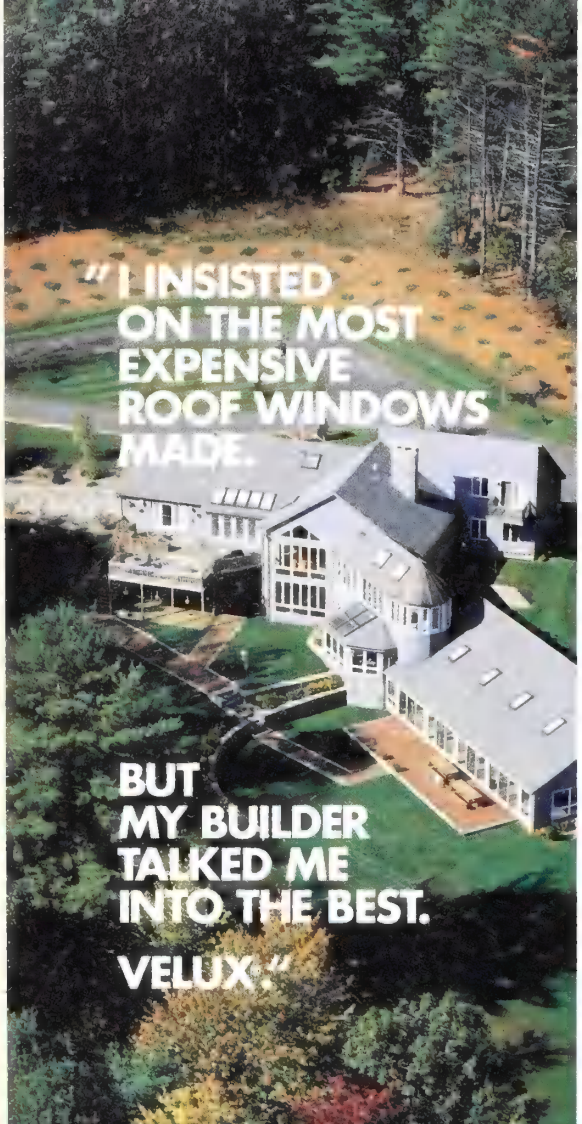
Proof that it is similarly appealing to owners and their friends and guests appears in the annual home improvement totals—more U.S. kitchens are remodeled than any other room in a house.

How much you invest is important for resale purposes. Ken Peterson, president of Signature Kitchens & Baths, West Hartford, CT, recommends an expenditure equal to 10% or 15% of house value. A conservative remodeling of a kitchen in a home valued at $300,000 would range from $30,000 to $45,000.

In no sense does that mean you should never spend more than 15%. Suppose you're tired of struggling with the former owner's mistakes in a dated kitchen.

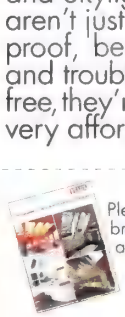
Suppose you envision a totally modern kitchen opening onto an informal seating area/sunroom/herb garden. The contractor bids $60,000 to complete the work. If you know this will provide you and your family with years of pleasure, go for it. Who knows? In a hot market, you may even win back all your investment.

Aside from choosing colors (white is dominant this season), providing ample storage space and good lighting are two vital considerations for your own convenience and future buyer appeal. First-rate, under-cabinet appliances transform counters into wonderfully clean, uncluttered spaces. Roll-out base cabinet shelving and revolving shelves in corner cabinets eliminate big bends and blind stretches. At minimum, good illumination includes general overhead, under-cabinet and over-sink lighting. ►



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Beautiful Baths

The annual total of bath additions and remodelings runs a very close second to kitchen improvements. In fact, a full-bath addition to a three-bedroom, one bath house is positively the best investment anyone can make. You're guaranteed to get your money back. There are cases on record of owners gaining back double the cost of that second bath when the house is sold. Even in a three-bedroom house with one-and-a-half baths, a second full bath will raise house value.

If you're saddled with a typical three-fixture, barely-room-to-turn-around bath, expand by stealing space from neighboring rooms. Or build out. The extra space for you and your spouse, a chair, a sunning table or exercise bike will prove pleasurable and make prepping for the day less frenetic. More than that, buyers today expect larger bathrooms. They are also impressed with such amenities as whirlpool action in the tub, linen storage at hand, double vanity cabinets, good lighting and plenty of mirrors.

In fact, some couples are so taken with the idea of glamor in baths, they are eager to have body-soothing steambaths, spas (for two), heat lamps and lounges as part of their master suite. The cost often flies high above the recommended 15% of house value appraisers recommend spending on a home improvement. But, as Polly Evans, president, Case Remodeling, Silver Spring, MD, explains: "Some people living in a modest neighborhood put in a fancy bath because they like the area and plan to stay. They would rather enjoy the new bath space than worry about money they'll get back when they sell."

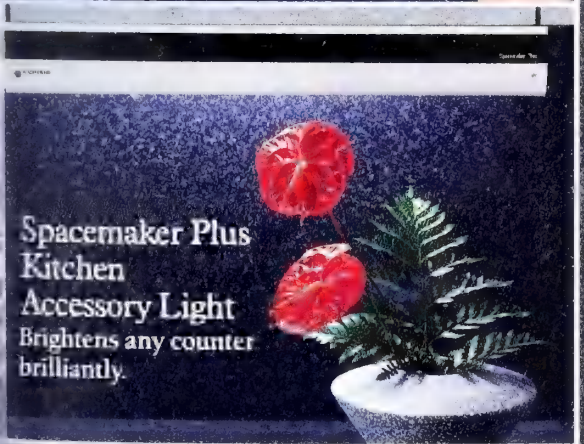
On the other hand, you don't have to spend a fortune to significantly improve a bath. Here are a few meaningful, modestly-priced ideas:

- Exchange a single vanity cabinet for a double or triple cabinet. Three mirror doors on the triple unit are a convenience for grooming and add glamor to the bath.
- Install better lighting. Consider fluorescent fixtures with deluxe warm white lamps virtually equivalent to incandescents. Fluorescents last far longer and emit more light per watt.
- Build in storage. The space above a toilet tank usually proves the best location.
- Repaint and/or repaper. ►







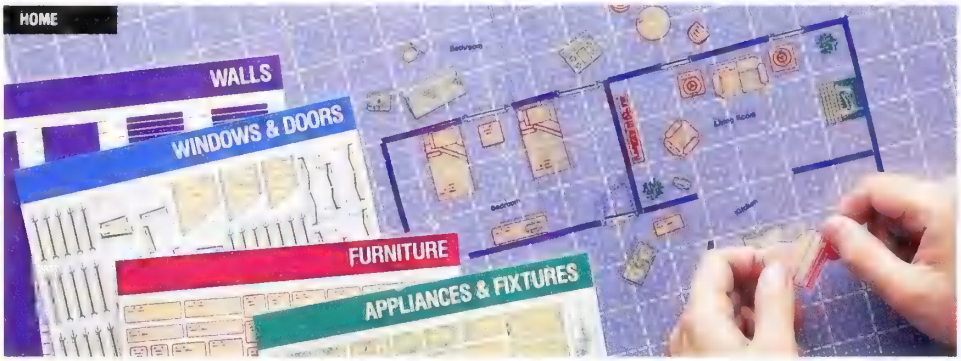


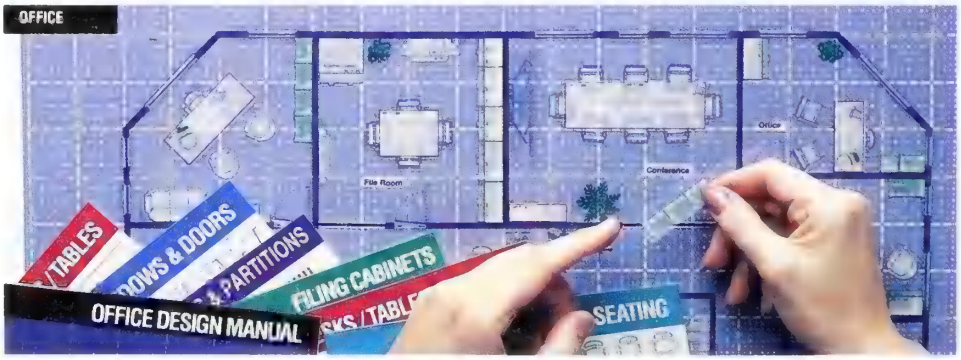
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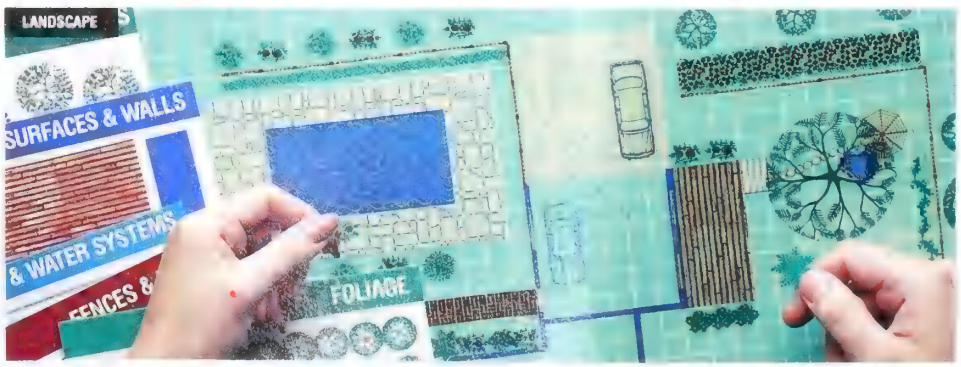
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Blueprint for Investment

All Decked Out.

Adding wood decks has grown so popular that many carpenters have become deck specialists and deck-building franchises have sprung up across the nation. This outpouring of decks ranges from simple square platforms to multi-level stages in shapes to match the terrain, with benches, railings and windblocks cast from the same wood species.

A deck stretches living areas, becoming for most owners a kind of outdoor family room. Its appeal for buyers is high—with an important provision: maintenance. Wood in shades of gray, black and dirty brown, dried to a splintery surface is a poor attraction—in most cases, worse than no deck at all.

For your own pleasure; to entertain guests and to keep a deck looking smart for potential buyers some day, here are a few tips.



First, choose the right wood. Although somewhat more expensive, the heartwood of redwood is an excellent survivor amid the daily bouts of weather. Cedar and cypress heartwoods are good choices. Otherwise, turn to pressure-treated lumber to thwart the onset of rain, snow, sun and bugs.

Second, to keep wood firm and splinter-free, apply a quality wood sealer 30 to 60 days after installation and then once every 14 to 18 months. Before applying a sealer over an existing deck that's begin to weather, scrub the wood.

Use a commercial deck cleaner or scrub with a mix of 1/4-cup household detergent and 1/4-cup of clothes-washing bleach in a bucket of warm water.

Under the relentless glare of the sun, all wood outdoors turns gray eventually. If you want to retain the original color, do what many of us do for gray hair: add color. Clean the deck and apply a semi-transparent wood stain in the color tone that appeals to you. ►



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Let there be Skylights.

"Properly placed, I think skylights are a wonderful addition to a house," observes Shirley Schaefer, vice-president, St. Louis Appraisal Co., St. Louis, MO. "Owners should get back 100% of their cost when they sell. Moreover, today's skylights are so much better. They don't leak!"

Skylights and sky windows (skylights within reach of and operated by an adult) are gloom chasers. Even amid a raging thunderstorm, watching the lightening, swaying trees and downpour through a skylight is akin to watching a nature show on cable TV. Falling snow looks positively ethereal through a skylight.

On a sultry summer day, an open skylight will release heated air accumulating near the ceiling, producing a low-level air current from floor to ceiling. Encouraged by a fan perhaps, this air movement could forestall the need to turn on air conditioning.



On the practical side, a skylight saves electricity. Sunlight, even through clouds, will illuminate a dark room sufficiently to obviate the need for electric light. Almost five times as much light fills a room through a skylight as through the same size opening in a wall.

Shirley Schaefer is correct: skylights are much improved today. Still, you would be wise to choose a quality product and a proven installer. Low-cost units still on the market could turn into headaches.

Upgrades for skylights include electrically-operated openers. Yes, these eat up some of the electricity saved by turning off lights, but nowhere near as much as what lights burn. Some companies offer automatic electric openers. If the skylight is open and rain begins, a sensor signals the opener control and the skylight cranks down.

Today, most quality skylights are fitted with tempered (safety) glass. Double glazing is standard, and a number of companies also offer low-e glass to filter out damaging sun rays. Screens generally are part of the package, and blinds or shades are optional.

Plastic glazing, some of which finds its way into low-cost units, is produced in two forms for skylights.

Acrylic lights are more impact-resistant than tempered glass, but the surface scratches easily. Wind-driven twigs or sleet could turn the outside surface slightly cloudy.

Polycarbonate delivers excellent impact resistance, and in fact is often chosen for security windows. The disadvantage: exposed to sun, polycarbonate will darken. To skirt that issue, many makers tint polycarbonate a bronze color.



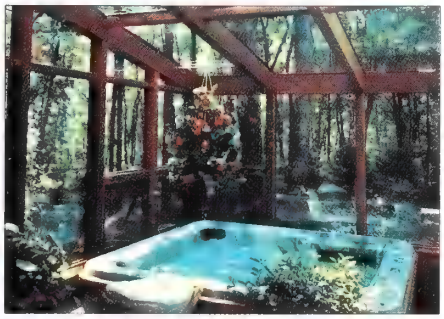
Wonderful Windows

Ordinarily, one would not expect home seekers to wax poetic over windows. That was before windows turned romantic—maybe even poetic. Two-story glazing bathing a two-story entry in sunlight is one example. Paladian windows run rampant in remodelings and new homes (sometimes they are overused). Half-round eyebrows in gable ends; 16-over-16 light, double-hung sash revealing a library or living room or curved glass wrapping the corner of a dining room—all current examples of window excitement.

No wonder owners are employing new windows in their remodeling plans. No wonder buyers gravitate to the house with fascinating fenestration.

More than beauty attracts people to new windows. The difference in protection from energy loss between old, loose-fitting wood windows and today's energy-engineered sash is the difference between a three-acre lake and the Atlantic Ocean.

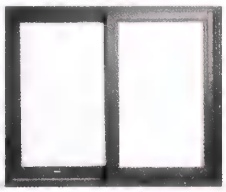
Weathered, ill-fitting sash, more than likely single glazed, is in many cases the equivalent of a hole six inches in diameter driven through the north side of a house. Cold air convections penetrate the glass as if it were cheesecloth, and chilling wind seeps easily through cracks around the window.



Modern, double-glazed, low-e (low emissivity) windows, snug against carefully designed, chill-stopping weatherstripping, reach insulating values as high as 3/4 the rating of a solid house wall packed with insulation. Progress in this industry has been phenomenal.

The low-e advantage is provided by virtually invisible coatings on the glass or by thin, invisible sheets of plastic suspended between two panes in double-glazing. Highly-touted, triple-glazed windows, often sold by local firms, do not provide much more insulating value than uncoated double-glazed sash.

Proof of the pudding comes from owners of houses fitted with new coated windows. They are more than content. They are amazed at the draftless interior environment, the minimum loss of heat at night through large expanses of glass, and the midday comfort in summer sitting near a window. ►



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Sensational Sunrooms

Somewhere in the mid-to-late '70's, the word "greenhouse", as applied to homes, lost its cachet in favor of "sunroom". Homeowners, particularly in the snowbelt, delighted with the idea of absorbing winter sun out of the season's cold winds, contracted for a record number of home greenhouses. Most were then filled with furniture and people. Plants were added only as decoration.

So evolved the "sunroom" or "sunspace", a nearly all-glass appendage attached over subsequent years to family rooms, kitchens, living rooms, baths and bedrooms. Not always on the ground level! Second and third story sunrooms are not unusual, nor are they on the balcony of a high-rise apartment.

During the '70's, some of the start-up sunroom companies were inexperienced. Today, the major firms are professional. They turn out a premium product.

Do sunrooms attract home buyers? Appraisers say "yes", though not without qualification. The public is more sophisticated about sunroom construction today.

Here are some of the elements buyers seek—elements that should please you, too.

- Low-e (low emissivity) insulating glass for panels to limit ultra-violet rays and beef up insulating value.
- Strong evacuation fans to remove solar heat build-up during hot months.
- Separation of sunroom and house by French or sliding glass doors.
- A fan in the house wall to distribute sun-heat build-up through the house on cold winter days.
- Ceramic or quarry-tile floors to absorb some of the winter sun heat.





A friendly fire.

Adding a fireplace to a house without one will definitely raise house value. Location enters the picture (fireplaces aren't as seductive in Brownsville, TX, as in Portland, ME). But appraisers everywhere agree that adding a fireplace raises house value, and your return on investment can be as much as 110%.

The good news is that prefabricated fireplace form makers have devised significant changes.

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Forms are now designed to draw cool house air through low vents into metal compartments separated from the flames. The metal casing is heated quickly by fire, and air within is heated by the metal. The heated air naturally rises, flowing into the room out of vents high on the form.

Thus, instead of sucking away precious heated house air, the forms contribute to total house heat, while you enjoy watching the flickering flames from behind glass fireplace doors. Air for combustion in many new fireplace forms comes directly from outside the house.

Air pollution from wood smoke is a problem in some areas. This can be reduced in several ways. First, burn a cleaner fire. Literature on doing so is readily available. (Using well-dried hardwoods is especially recommended.) Second, a screen attached to the top of a flue helps prevent ash from scattering. Third, makers suggest installing a gas fire, preferably using natural gas, or still closer to zero pollution, an electric fire.

Building with a prefabricated form produces a fireplace that appears custom-built, but with a difference: when you burn wood, the flue is guaranteed to draw perfectly. ■

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In the preceding pages, we presented the heart of value-raising remodelings. Space limitations prevented us from enumerating all the details. For more information, contact the companies listed below.

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This Special Section on remodeling was planned and written by Georgia Ingersoll & Associates, specialists on remodeling.





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THE DECK AS AN OUTDOOR ROOM

A generous deck for entertaining, as a family center or personal retreat, can give your house a new lease on life



DAVID GLOMB

By ELAINE MARTIN PETROWSKI

Decks are airy open spaces that can add significantly to the architecture of a house. Equally significant, they extend indoor living areas and increase the usefulness of outdoor spaces. Set among trees and wrapped around one soaring example, this California deck (above) creates a dramatic transition between indoors and outdoors. But decks are no longer known only to homeowners in sunny climes; they have proved themselves effective all over the country.

How do you design a deck that fits in with your house aesthetically and suits the needs of your family? The answer is planning. A deck can be the perfect place for children to play on or an ideal spot for isolated relaxation. Your deck can be a gracious setting for elegant dinners or an informal corner for family cookouts. Or you can design a deck as an outdoor sitting room—an extension of family life indoors—or as a secluded spot for a spa tub or occasional sunbathing. The possibilities are limitless; your needs and your pocketbook will shape the parameters.

How Big Should Your Deck Be?

Skimping on size is the most common planning error, say architects and professional deck builders. The reason is that where size is concerned there is only a loose rule of thumb to follow: 20 square feet, a 4-by-5-foot space, for each person who uses the deck. If yours is intended mainly for the family, your computations will be fairly simple, more complex if you contemplate entertaining on a grander scale. You will also want to factor in lot size and topography, along with the size of your budget. All affect deck size.

It is perfectly acceptable to build a deck that occupies virtually all the available space in your yard, particularly if the lot is small. On a large lot, however, you have a chance to balance your deck with other elements: lawn, garden, pool, pond or play yard.

Circumstance and potential use may dictate that you also factor in bonus space for your deck. For example, though a minimum of 64 square feet is suggested for a dining table and chairs, you will need more square footage if you want to include a separate seating area, a built-in grill or a spa tub. You will also want to allow for traffic to flow around, not through, seating, cooking and play areas, and allow a minimum of three feet of clearance between activities.

Access, too, is important. The planning stage is the time to consider the best way to enter both house and garden from the deck. You might want to add sliding glass doors, for example, or French doors, to whichever room opens to it. A by-product of such an addition would be an expanded year-round view of the outdoors.

Where to Locate the Deck

How you plan to use your deck will have enormous influence on its placement as well as its design. If, for example, you dream of leisurely weekend breakfasts in early morning sun, build your deck on the south side of the house. If you long to laze

(Continued on page 54)

THE DECK AS AN OUTDOOR ROOM

Continued from page 53

The ideal deck addition is designed to look like part of the house rather than a tacked-on appendage on which you park the lounge chairs and barbecue

away the afternoon in a shaded hammock, consider the east side of the house. Except in midsummer, the north side gets little sunshine and is susceptible to mildew.

While a deck may offer a way to expand living and dining spaces when located near the dining room or kitchen, other possible locations exist. How about adding a second-story deck outside the master suite as a private treetop retreat? A deck could also be designed to expand a front entry—a kind of spin on the Victorian front porch. Or add a deck along one side, instead of the rear of your house.

Once you and your family have agreed on location, choose a sunny day and jot down exactly what you see at the potential site. When would the deck receive full sun? Is the view pleasant, or do you look directly at the back or side of your neighbor's old garage? Can you see the street or be seen from it—or from your neighbor's house? Such factors should be considered.

Practicalities of Deck Design

A deck, like any other living area, should be planned for comfort as well as utility. Keller Donovan, a New York City interior designer, recommends that your plan include several types and groups of seating—rockers, lounge chairs, benches fitted with comfortable cushions. Built-ins will add architectural interest, but remember that fixed benches create an inflexible arrangement and should not be the only seating. Your design should also include a table big enough for a buffet plus smaller movable side tables on which to set drinks, plants, books or a newspaper. The designer points out that the intensity of the daylight a deck receives should affect its design and furnishings. If, for instance, your deck will be in the path of mid- to late-afternoon sun, plan to add a trellis or arbor so you can grow vines for shade.

"Decks tend to be hard-edged," cautions Donovan. One way to soften the look is by planning a multilevel deck that makes a gradual transition from the house to the garden. "But," says Larry Bencze, a Cranbury, N.J., landscape architect, "be careful not to make any level so small as to be nearly useless. The number and size of your deck levels should be determined by the functions you intend them to have."

It takes care and some skill to design a deck that looks like part of the house instead of a tacked-on appendage. Here is where the expertise of an architect or experienced deck builder comes into play. No matter what your house style is, a professional can find or custom-order weather-resistant millwork products—decorative spindles and railings, lattice panels, turned finials and posts—that will enable you to create a compatible deck. And there is a variety of stain and deck paint colors available to marry the new deck happily with your existing home.

To soften the look of the deck and enhance the transition from house to garden, it would be wise to provide a place to display hanging plants or to cultivate a container garden. If possible, incorporate an existing tree into your design (as in the photograph) or put the deck close enough so that the tree enhances the area.

Proper lighting is essential to good deck design, as you will probably use the deck at night. But do not try to recreate the brightness of daylight by hanging one big spotlight off the house and training it on the deck. Not only will it provide an unnatural glaring light, it will also draw insects—even if you use those fairly effective bug-resistant yellow spots. Instead, install a spotlight or a floodlight in a tree some distance away. Augment the light with all-weather reading lamps on the deck, then add to the warm, inviting atmosphere with the soft glow of hurricane candles or oil lamps. Plan also to include low-voltage lights along walkways, near steps, under benches and planters—for safety and drama.

Deck Construction and Cost

Local building codes will definitely affect the design of your deck, and here again the advice of a pro can be helpful. Codes dictate the setback—how far from the property line your deck is built. And in some communities the law requires decks more than 18 inches above ground level to have a railing. For safety's sake, both the height of the railing and the spacing of its verticals must conform to standards. Local codes also dictate the spacing of concrete footings and the size of support beams. *Important:* Never hire a contractor who wants to skip applying for a building permit and avoid the required inspections. Building codes are legal safeguards—for you and your family.

Material and labor costs vary from region to region, and naturally the more elaborate your plan, the higher its price tag. Pressure-treated lumber can cost up to 25 percent less than naturally weather- and insect-resistant redwood or cedar, and keep in mind that labor costs rise and fall seasonally. If you build before the spring rush, there may be a price break.

A deck built to the dimensions of available lumber—that is, a design calling for the fewest cuts and the least waste—keeps costs in line. Complex, curved shapes can add considerably to waste, thus raising the cost. If you have special design needs for your deck, be sure to budget for them.

As you plan, think of your new deck as more than a place to park the lounge chairs and the barbecue. It has the potential for being a convenient and attractive extension of interior space and a comfortable way to enjoy outdoor living. ■

Elaine Martin Petrowski is a New Jersey-based freelance writer who specializes in remodeling and decorating.

DECK DOS AND DON'TS

- If your deck is large, try to provide more than one approach to it from the garden and avoid bottlenecks.
- If your plans call for dining space, make sure to allow for easy access to the kitchen—if not with a door then with a window designed as a pass-through.
- If children figure prominently in your family life, note that steep or angled steps and multilevel decks can be troublesome for youngsters or anyone with limited physical capabilities.
- Install your barbecue out of the flow of traffic, away from play areas and at a distance from doors and windows so that smoke from the grill does not enter the house. Or choose a grill you can move when the wind shifts.
- When furnishing your deck, avoid buying real wicker or rattan. Manufactured wicker, made of coated paper wrapped around aluminum wire, stands up better to changing weather.
- Unless you live somewhere near paradise, freestanding outdoor furniture will have to be stored at least part of the year. Make sure you have room for it. Stackable, foldable and knockdown pieces could be a plus.
- Cushions add to the comfort of outdoor furniture and also to upkeep. Cotton and canvas cushions must be stored indoors in wet weather, but plastic-coated ones, or those made of acrylic, are almost indestructible.

The Romance of Roses



A beautiful rose is something to treasure... it's the epitome of art in nature. That's why roses have been so beloved over the years by artists as well as gardeners. The 18th Century French engraver, Pierre Joseph Redouté, was captivated by them and is considered by many experts to be their finest champion. His hand-colored etchings capture the exquisite details and delicate pastel shades of these magnificent flowers better than practically any other artist. Two of his prettiest designs are reproduced here as prints for you to enjoy in your own home. Measuring 17" w. × 20" h. this pair of Redouté roses is double matted in pale pink over seafoam, framed in an unusual octagonal version of classic gold-washed hardwood and protected by acrylic. These lush and lovely reproductions evoke the spirit of bygone days with their delicacy and grace. And, of course, the subtle elegance of matched wall hangings complements any traditional setting. Redouté's original botanical masterpieces sell at auction for tremendous sums, but our pair of Redouté rose reproductions is ***just $69.95*** plus $3.00 for shipping, handling and insurance (total, $72.95 for the pair).

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HOUSE OF THE 90s

The entrance hall with its archway and Georgian moldings is reassuringly traditional, but it flows into a porch made for 1990s outdoor living



House Beautiful has been talking for almost two years about how we Americans want to live in the 90s, spelling it out in numerous articles. Finally we decided to nail our philosophy down literally—with boards and shingles, windows and doors. So, with the help of the American Wood Council, this sunny house was built on the banks of a placid river in Georgia, and everything we have been reporting to you was put into it. Our architect was Melanie Taylor of New Haven, Conn. Working closely with her were Atlanta interior designer Nancy Braithwaite and the builder, John Wieland Homes.

When HB first began to study what people wanted from their houses in the 90s, our sources in the design world said "old-fashioned touches like porches and columns, wedded to contemporary, bright, airy interiors." They said a home should be "both a refuge and a new frontier…a sheltering, nurturing family center." They talked about comfort, pared-down traditional styling, classic country details, little hideaway places, romantic bedrooms, pampering baths, big family kitchens.

We said yes to the whole wish list for our House of the 90s, and you can buy plans to build one of your own. ▶

FOYER (OPPOSITE) FLOWS INTO LOGGIA (LEFT) TO FORM THE INDOOR-OUTDOOR AXIS OF THE HOUSE. LOGGIA'S TILE FLOORING, AMERICAN OLEAN. ROCKING CHAIRS, WEATHEREND. IRON CHAIRS, CURREY & COMPANY. FOYER'S CIRCA-1840 IRON STARS (FROM TIE RODS) ARE RECYCLED AS A FRIEZE. WHITE OAK FLOORING IS PICKLED. WINDOWS, PELLA. PAINT, PRATT & LAMBERT. INTERIOR DOORS, MORGAN. CHAIRS AND FABRIC, BAKER. URN, AINSWORTH-NOAH. LANTERN BY NIERMANN WEEKS FOR JOHN ROSSELLI. (FOR MORE DETAILS AND TO ORDER HOUSE PLANS, SEE PRODUCT INFORMATION.)



HOUSE OF THE 90s

The generous scale of the story-and-a-half-high living room is echoed in the big, easy furnishings a family loves to flop into

"The decorating respects the architecture," says interior designer Nancy Braithwaite. "The house has a lighthearted spirit, and in the living room particularly the accent is on comfort." The bead-board ceiling crisscrossed with rafters is painted off-white, appropriate for an informal space in which sisal carpeting and wicker pieces from McGuire set an easygoing mood. For the windows, Braithwaite shirred upholstery fabric on a rod, and each room was given a surprise element—here (right), an antique beechwood-and-shell screen enhanced with a checkerboard of blue art paper. The armoire entertainment center (below) holds TV and stereo. This is not a room just for guests but for the whole family.▶

SUNNY PAINT COLORS GLOW IN THE LIGHT-FILLED LIVING ROOM. SCREEN, TRAVIS-IRVIN. BLUE PLATE AND POTTERY BOWLS, AINSWORTH-NOAH. FIREPLACE, MAJESTIC. ALL CURTAIN AND UPHOLSTERY FABRICS TREATED WITH SCOTCHGARD FABRIC PROTECTOR. (FOR RETAIL PRICES AND THE TOLL-FREE NUMBER TO FIND STORES NEAR YOU, TURN TO END OF STORY.)







The columned and transomed dining-room entrance is a twin to the living room's

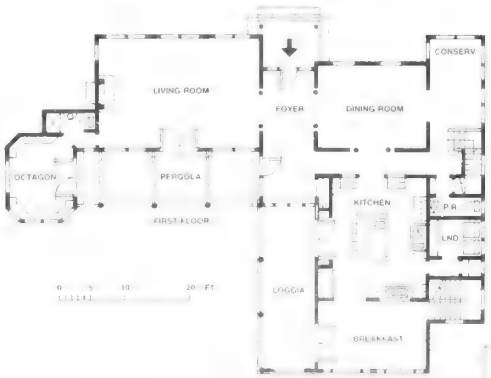




COLUMNS TOPPED BY A TRANSOM, WHICH FRAME THE DOORWAYS TO THE DINING ROOM (ABOVE) AND LIVING ROOM, ARE DETAILS OF UNMISTAKABLE FORMALITY. THE DESIGNER PLAYED AGAINST THIS FORMALITY IN THE ASSORTMENT OF SEATS SHE USED, YET SHE DEFERRED TO IT BY CHOOSING TRADITIONAL CHAIRS AND A SOFA FROM BAKER. RIGHT: BULL'S-EYE MIRROR IS A RIVETING FOCAL POINT BETWEEN WINDOWS THAT ARE CASUALLY DRESSED IN SWAGS OVER RODS WITH GILDED-ARROW FINIALS. THE UNUSUAL PLACEMENT OF A FRIEZE OF PICTURES WAS DICTATED BY BRAITHWAITE'S WISH TO ENHANCE THE CHAIR RAIL. SISAL, MERIDA MERIDIAN. MIRROR, WILLIAM WORD FINE ANTIQUES. (FOR RETAIL PRICES AND THE TOLL-FREE NUMBER TO FIND STORES NEAR YOU, TURN TO END OF [illegible].) ▶



HOUSE OF THE 90s





BONUS SPACES ENRICH THE HOUSE OF THE 90S, WHICH MEASURES 3,750 SQUARE FEET ON TWO LEVELS (SEE PLAN LEFT; GARAGE LEVEL, ABOUT 192 SQUARE FEET OF EXPANSION SPACE, IS NOT SHOWN). THERE IS A CONSERVATORY, A "SECRET ROOM" FOR CHILDREN AND A VERSATILE OCTAGONAL ROOM AT THE END OF THE PERGOLA (ABOVE). THE OCTAGON (OPPOSITE) IS FURNISHED AS A GUEST ROOM WITH AN ELEGANT DAYBED. ARTIST LINDA RIDINGS PAINTED THE PLAYFUL GILDED STARS ON THE CEILING—A DELIBERATE AMERICAN TOUCH IN A ROOM FILLED WITH BAKER REPRODUCTIONS OF EUROPEAN FURNITURE. CHANDELIER AND BLUE VASE, AINSWORTH-NOAH. (FOR MORE DETAILS AND TO ORDER HOUSE PLANS, SEE PRODUCT INFORMATION.) ▶


INTERIOR VISIONS
FELICITÉS FAIREST FLOWERS



Two goals of the design—a tranquil bedroom retreat and a pampering bath—were met in stylish spaces flooded with light

The ceiling of the master bedroom (right) echoes the unusual roofline. The walls' tentlike stripe, hand-painted by Linda Ridings, was designed by Braithwaite for visual impact. The furniture is a casual mix aimed at everyday comfort. The white damask upholstery is also used for the bed hangings whose borders repeat the linen that makes up the duvet. The same linen print reappears as bands on the Roman shades. Adding to the luxury of the room is a narrow balcony looking out on the Chattahoochee River—"almost like a tree house," says architect Melanie Taylor.

The master bath (above) is a sumptuous spa under a series of arches, one of which frames the window-wrapped whirlpool tub. It is a space two people can use comfortably, and there is room for a steam shower (not shown). The bath is as airy as the bedroom, creating a kind of three-exposure breezeway in which air will circulate well, even in the hot Atlanta summers. ▶



IN THE BATH (ABOVE), FIXTURES AND FITTINGS, KOHLER. TUB DECK AND WOOD-MODE VANITY TOP, AVONITE. QUARRY FLOOR TILE, AMERICAN OLEAN. WALL MIRROR SYSTEM, ROBERN. SPHERICAL REVERSIBLE MIRROR, THE FRENCH REFLECTION. TOWELS AND ROBES, FIELDCREST. APOTHECARY JARS, JACQUELINE ADAMS. RIGHT: FURNITURE AND FABRICS, BAKER. ALL FABRICS TREATED WITH SCOTCHGARD FABRIC PROTECTOR. (FOR RETAIL PRICES AND THE TOLL-FREE NUMBER TO FIND STORES NEAR YOU, TURN TO END OF STORY.)





People nowadays want warmer, more nurturing environments that support the way they really live," says architect Taylor. "This house provides a balance between reassuringly traditional values and the demands of contemporary living. At the same time it fulfills our yearning for the new and the surprising."

House of the 90s gives major consideration to the needs of the family, and every member is given equal consideration. There are spaces—the living and dining rooms, breakfast room and kitchen—in which the family comes together. There are private spaces—the conservatory, "secret room," octagon room and the bedrooms—where it is possible to find solitude or a private conversation or to study, read, relax or do desk work.

"The key to this design is flexibility," says designer Braithwaite. Each room has a distinct personality, but all spaces flow together, relating to each other and to the total design. "In the nineties we have no need for unused rooms," she adds. "Most rooms in this house can have more than one function and can adapt to a family's changing needs and living patterns. The architecture is strong throughout; the decorating is comfortable and just a little on the playful side." ■

Editors MERVYN KAUFMAN, DARA CAPONIGRO *and* SUSAN ZEVON
Photographer LANGDON CLAY





State-of-the-art conveniences and luxuries in rooms packed with traditional charm

THE KITCHEN (ABOVE AND BOTTOM FAR RIGHT) HAS TWO DISTINCT AREAS: ONE FOR COOKING, THE OTHER FOR FOOD PREPARATION AND FAMILY SNACKS. CABINETS, WOODMODE. CONVECTION OVENS AND COOKTOP, CREDA. COUNTERTOP, AVONITE. SINK AND FAUCET, KOHLER. COPPER POTS, PANS, AINSWORTH-NOAH. MAJOLICA, MAJOLICA WORKS.

THE BOY'S BEDROOM (ABOVE RIGHT) HAS BAMBOO WALLPAPER; CURTAINS ARE TIED TO BAMBOO POLES WITH RAFFIA. CHAIR, JACQUELINE ADAMS. BED, GEORGE & ASSOCIATES. SHEETS, SHERIDAN. LAMPS IN THE GIRL'S BEDROOM (RIGHT CENTER), HOBE SOUND. BAMBOO CHAIR, WOODWARD & WARWICK.

BREAKFAST ROOM (BELOW NEAR RIGHT AND ON COVER), WITH ITS ARCHED PASS-THROUGH TO THE KITCHEN, IS ONE OF SEVERAL INDOOR DINING AREAS. THE REAR ELEVATION COULD NOT ACCOMMODATE ANOTHER HALF-ROUND WINDOW, SO LINDA RIDINGS PAINTED ONE TO "COMPLETE" THE INTERIOR ARCHITECTURE.

A CONSERVATORY (TOP FAR RIGHT) IS A SUNNY SPACE THAT COULD BE AN OFFICE, STUDY, MUSIC ROOM OR SIMPLY A PLACE TO RELAX OR READ IN. IRONWORK FABRICATED BY MICHAEL SHAFFER FRAMES THE ROOM, ADDING TO ITS VERTICALITY AND VISUAL INTEREST. (FOR MORE DETAILS AND TO ORDER HOUSE PLANS, SEE PRODUCT INFORMATION.)





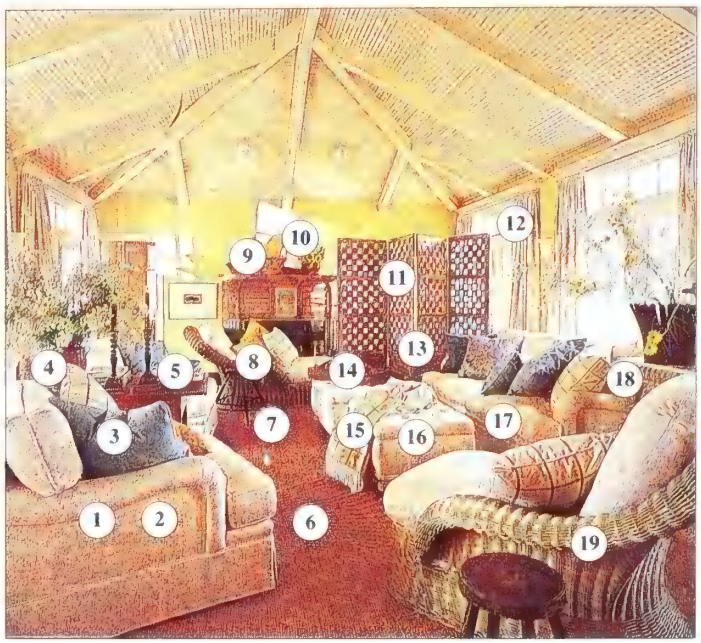








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33. *Lamp, Nancy Braithwaite Interiors* **$600**
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HERE'S HOW YOU CAN ORDER PLANS FOR HOUSE OF THE 90s

Complete working plans for House of the 90s are available from House of the 90s, Princeton Plans Press, PO Box 1737, Sandusky, OH 44870. One set: $150 plus $5 postage and handling. Three sets: $200 plus $10 postage and handling. Additional sets beyond three: $35 each. Add $15 for EXPRESS HANDLING. To order, send check or money order (no cash or CODs) to above address. For inquiries or credit card orders (Visa and MasterCard only), call 419–626–0623, ask for House Plans Dept. Note: Plans are not returnable or refundable. Items shipped to Canada are subject to tariff. ■





"The me I know is the person at Fenwick"

AT HOME WITH KATE

KATHARINE HEPBURN LIVES TODAY JUST AS SHE ALWAYS HAS—IN HER OWN INIMITABLE STYLE, WITH A STRONG DASH OF YANKEE SAVVY. "IT'S ALL SIMPLE AND EASY," SHE SAYS OF HER TWO HOUSES, ONE IN RURAL FENWICK, CONN., THE OTHER IN MANHATTAN—AS SIMPLE AS HER FAVORITE QUEEN ANNE'S LACE, AS EASY AS THE WAY HER HATS ARE HUNG TOGETHER IN HER BEDROOM. HEPBURN IS A NO-NONSENSE OCTOGENARIAN WHO GARDENS, CUTS FIREWOOD, COOKS AND PAINTS (HER WORK ABOVE). AS SPIRITED AS SHE WAS AS JO IN *LITTLE WOMEN*, SHE IS SURELY MORE DOMESTIC. ▶



From *The Private World of Katharine Hepburn*, photographed by John Bryson. Copyright © 1990 by John Bryson. Reprinted by permission of Little, Brown and Company (Inc.)


HAMBONE

Hepburn still paddles briskly through life in her own unique style

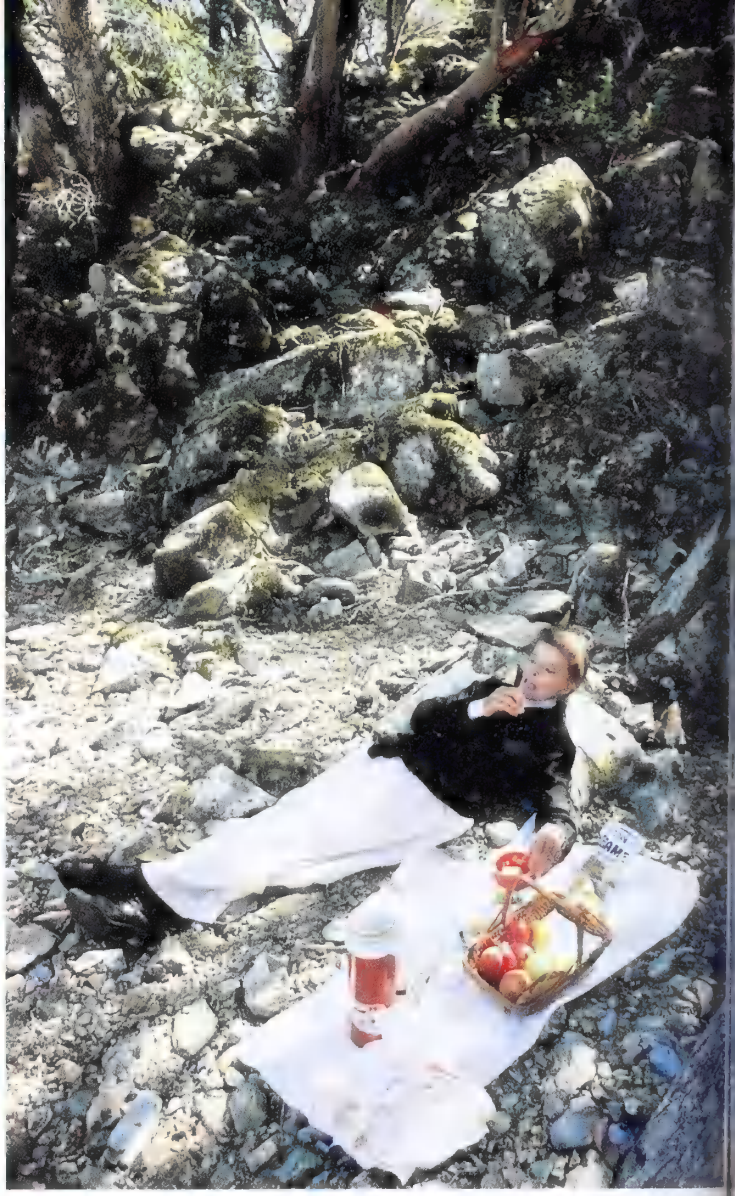
"What you see is a lot of junk," is Katharine Hepburn's description of her two houses. "It may all seem sloppy, but it is comfortable," she adds in her self-deprecating way. "Here is what the family and I have collected over many years." Since she was a child, her weekends have been spent at a country house near Old Saybrook. During the week she lives in the Manhattan town house that she rented in 1931 and bought for $27,000 a few years later.

Long ago she said, "My privacy is my own, and I am the one to decide when it should be invaded." Now seems to be the time. In *The Private World of Katharine Hepburn* (Little, Brown, 1990) by her friend, former *Life* photographer John Bryson, we have a glorious glimpse of the star's life today. "Most books like that are a big bore," Hepburn comments in her raspy drawl. What she likes about this one is that it shows the way she really is—polishing the furniture, cooking a chicken, drying her clothes on the grass. ▶



HEPBURN'S FAMILY MOTTO, "LISTEN TO THE SONG OF LIFE"—IN PETIT POINT ON A CUSHION—WAS ONCE INSCRIBED ON THE FAMILY MANTELPIECE. OPPOSITE: A CORNER OF HER BEDROOM IN THE COUNTRY.





She chops wood, gardens in city and country, adores wildflowers

"There is no design," Hepburn says of her houses. "They are not decorated, there are no curtains, everything is casual." That means worn Oriental rugs, white slip-covered chairs, a clutch of collectibles—a stuffed duck, a toy soldier, African masks. "I don't love anything particularly; it has all just happened through the years with both houses." What she does have a passion for is flowers. "I love all those wildflowers, beach peas, Queen Anne's lace and goldenrod." She admits, "I'm not mad about goldenrod, but there it is, for better or worse." She is an active gardener but she says, "My gardens are lousy; they're owned by someone who has no time and they look that way."

Another hobby is painting. "I try to paint but I'm not good," is Hepburn's disclaimer. She has her pictures propped up around the houses. "I've kept them all," she says, "except for two I gave to a charity for wild animals."

The actress's life is rooted in New England values, and she says she has lived like a man: "I can mend anything and do all the hard work in the house and garden." She chops wood, lays the fire, hauls logs to the city and ferries plants back and forth. Every weekend she drives three hours to Fenwick.

Her life today epitomizes her long-emulated personal style: a mixture of elegance and ease. (The once-unconventional turtlenecks, pants and loafers picked for comfort years ago continue to influence designers like Calvin Klein today.) In her two houses that same mix appears in a gentle clutter of objects and furnishings that have come together over a remarkable life. Although nominated for 12 Oscars and winner of an unprecedented 4, Hepburn has always preferred the East Coast to Hollywood. She says, "I was brought up here, and I like the flowers and trees that dominate the seasons. I don't like desert places." ■

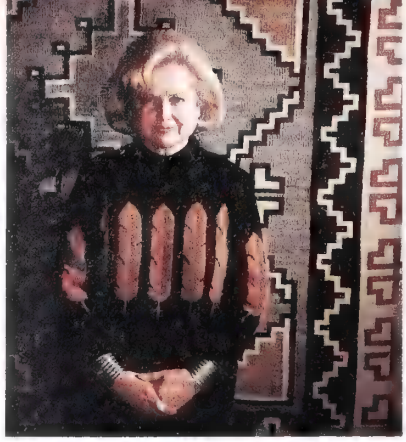
Editor/Writer JANE ELLIS



"It may seem sloppy, but it's comfortable"

HEPBURN TENDS THE GARDEN OF HER MANHATTAN TOWN HOUSE (OPPOSITE LEFT). OPPOSITE RIGHT: A PICNIC ON THE ROCKS IN BLESSED SOLITUDE.

THE ACTRESS RELAXES IN HER SECOND FLOOR SITTING ROOM IN NEW YORK. SNUGGLED IN HER FAVORITE CHAIR, SHE WORKS. THIS YEAR HER AUTOBIOGRAPHY WILL APPEAR—A SERIES OF RUMINATIONS ON LIFE. A CARVED WOODEN GOOSE THAT BELONGED TO HER BELOVED FRIEND SPENCER TRACY HANGS FROM THE CEILING. CLOSE AT HAND, A MAGNIFYING GLASS, THE ROTARY PHONE SHE ALWAYS ANSWERS HERSELF, CHUNKS OF CRYSTAL, PETRIFIED WOOD AND CANNONBALLS.



SANTAGTO/SANTA FE

In an adobe house under the dazzling sun, a former Hollywood star finds the perfect setting for a new life of painting, writing and contemplation

STARTING OVER IN SANTA FE



ISL. JENNIS

IN THE PURITY OF A SOUTHWEST LANDSCAPE, LULLED BY THE WIND IN THE PINE TREES, MARTHA HYER WALLIS (ABOVE) HAS ACHIEVED *HÓZHÓ*, A NAVAJO WORD FOR SPIRITUAL HARMONY. SHE OPENED UP HER EARTH-BORN ADOBE HOUSE WITH HUGE SKYLIGHTS AND PICTURE WINDOWS TO BRING HER CLOSER TO THE SUN, STARS AND CLOUDS, AND SHE PLUCKED ROCKS, FOSSILS AND CRYSTALS FROM THE LAND AS DECORATION. AMONG THESE TOUCHSTONES, WALLIS SETS OBJECTS CRAFTED BY SANTA FE'S NATIVE AMERICANS. ▶

SEEN FROM THE DECK (LEFT) ARE THE SANGRE DE CRISTO MOUNTAINS. BRILLIANT SKY FILLING THE FOYER SKYLIGHT IS ECHOED IN A PAUL KINSLOW PAINTING (RIGHT). NATURALLY SHED ANTLERS FORM THE CHANDELIER.

FOR MORE DETAILS, SEE PRODUCT INFORMATION





"The more sophisticated you become, the more you appreciate the primitive," says Martha Wallis

Early in Martha Hyer Wallis's career, *Life* magazine chronicled her success as a Hollywood actress. In 10 pages of photographs of her home filled with antique furniture, Impressionist paintings and gleaming old silver, the magazine described her taste for "nothing but the best." The actress had worked hard to achieve it. After appearing in 65 films, including such classics as *Sabrina* and *Some Came Running*, she gave up her career to marry the legendary producer Hal Wallis. Being the wife of one of Hollywood's kingpins meant a full agenda—chatelaine of three houses, a constant hostess. Their guest list was a *Who's Who* not only of Hollywood, but of government and business.

Martha Wallis's life changed completely in 1986 when her husband died. "I didn't want to live without Hal in places we'd shared—too many memories," she says.

In Santa Fe she started over. Working with architect Wayne Lloyd and interior designer Joyce Crawford, Mrs. Wallis remodeled a condominium into a setting that would reflect her new beginning. The Impressionist paintings and European antiques suddenly seemed burdensome. "As I simplified my life-style I simplified my surroundings," she says. Sparely furnished rooms, nature visible from every vantage point—that became the stage for her new existence. ▶



LISL DENNIS



NATURE'S ART IS DISPLAYED ON A COFFEE TABLE MADE OF TEXAS SHELLSTONE (OPPOSITE). A CHUNK OF CITRINE EMBEDDED WITH GARNETS RESTS BESIDE A ROOT BUD AND A FOSSILIZED TORTOISE. IN THE DINING AREA, ACROSS FROM THE LIVING ROOM'S BEEHIVE FIREPLACE (BELOW RIGHT) LODGEPOLE CHAIRS LACED WITH RAWHIDE ARE DRAWN UP TO THE TABLE (ABOVE RIGHT). JAMES HARRELL'S "TAOS PUEBLO" HANGS ABOVE.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

LISL DENNIS



THE JUXTAPOSITION OF DELICATE LACE AND ROBUST PEELED LOGS CREATES AN ARRESTING COUNTERPOINT IN THE BEDROOM. AT BEDSIDE ARE DEER DANCER SCULPTURES BY THE WELL-KNOWN SANTA FE ARTIST AGNES SIMMS. INSET: MEXICAN AND NATIVE AMERICAN CRAFTS. ▶



Luxuriating in the local style, the owner added adobe fireplaces to every major room and viga log ceilings

Mrs. Wallis first fell under the spell of Santa Fe in 1970 when she accompanied her husband to New Mexico for the filming of *Red Sky at Morning.* She recalls: "We marveled at the clear air, the natural scenic beauty and the old-world flavor of this 'city different.' "

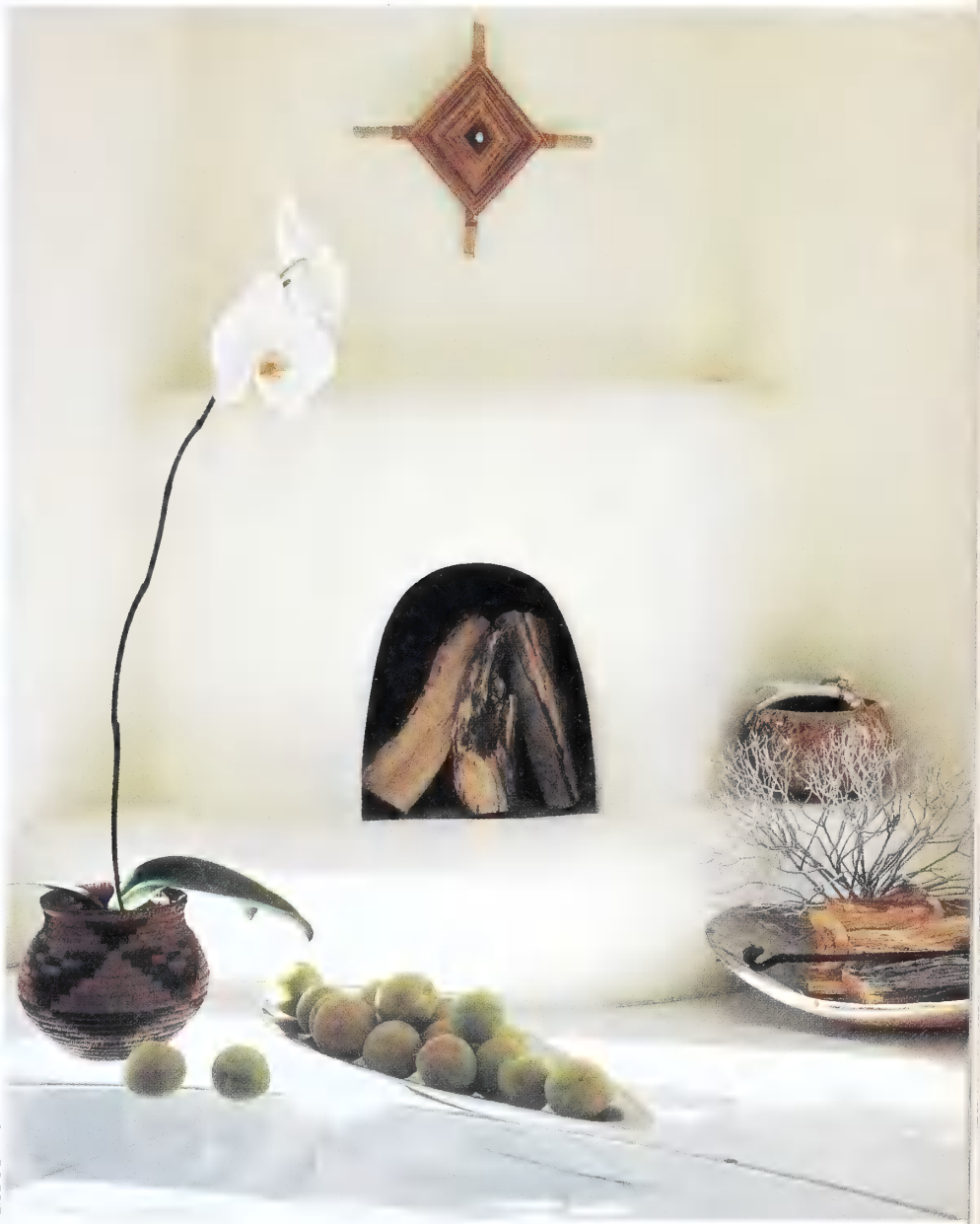
Architect Wayne Lloyd gave the contemporary condominium a feeling of the past by incorporating elements of Santa Fe's old Spanish-colonial style. He found robust, exquisitely carved linen-fold doors, antiques imported from Spain, to replace the condominium's ordinary stock doors. He commissioned wrought-iron hardware from Santa Fe blacksmith Tom Joyce not only for the doors but also for railings and latches throughout the house.

After raising the foyer a half story higher than it was originally, the architect added an upstairs studio to serve as Mrs. Wallis's retreat for painting and writing. Decks extend beyond the studio windows and new banks of Ponderosa pine give atelier and decks the privacy of a secluded spot in a forest.

Carefully placed in the studio are superb pieces of native American art. Above the adobe fireplace (right) hangs a traditional native American "eye of God," woven on sticks with a turquoise center.

"When one friend saw my house for the first time," says Mrs. Wallis, "she asked me, 'How can you ever leave it?' It is like a mountain retreat, an ashram in Santa Fe." ■

Editor PATTI O'SHAUNESSY
Writer SALLY CLARK



LISL DENNIS

IN THE STUDIO (BOTH VIEWS) MRS. WALLIS COMPLETED *FINDING MY WAY*, HER RECENTLY PUBLISHED MEMOIR OF LIFE IN HOLLYWOOD AND HER SPIRITUAL AWAKENING. ONE OF THE STAR WORKS OF ART HERE IS A PICTOGRAPH OF BLACKFOOT INDIAN CHIEFTAINS (FAR RIGHT OPPOSITE).

FOR MORE DETAILS, SEE PRODUCT INFORMATION

THE GILT EDGE

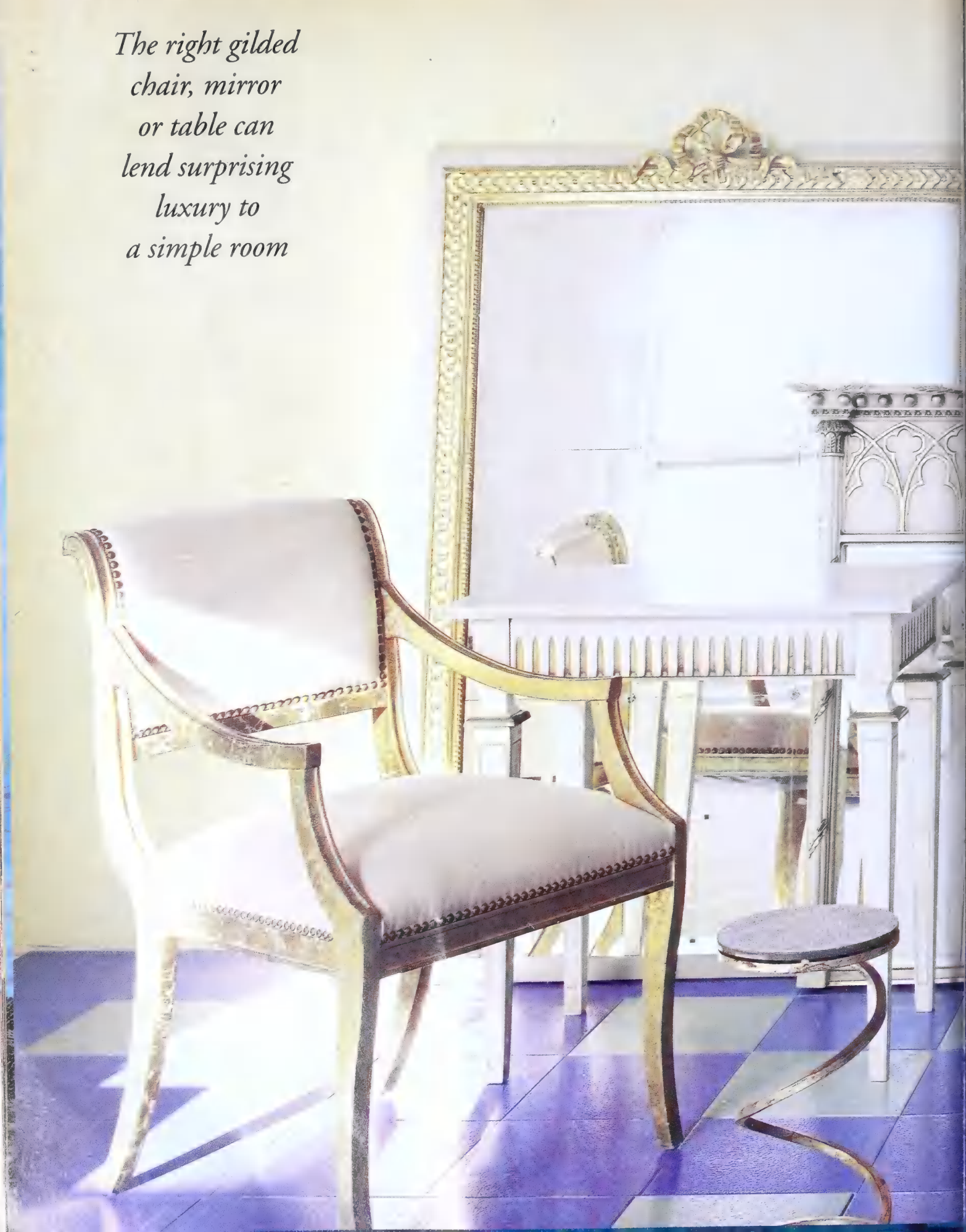
A touch of gold adds glamour to country furnishings



GILDING IS NOT CONFINED TO LOUIS-THE-SOMETHING FURNITURE ANY MORE. IN TODAY'S ROOMS, WHERE LESS IS MORE AND EACH ELEMENT HAS TO WORK HARDER, THE GLEAM OF GOLD CAN ADD A LITTLE RAZZLE-DAZZLE EVEN TO RUSTIC STAPLES. (FOR PRICES AND SOURCES, TURN TO END OF STORY.) ▶



The right gilded chair, mirror or table can lend surprising luxury to a simple room



There is a new gold rush in decorating today—for the twinkle of furnishings embellished with this precious metal. We like the luminous, almost atmospheric look of gold mixed with pale tones—soft yellow, blush pink, off-white. Restraint, not gaudy excess, is the rule where gold is concerned. Here it adds luster to the Gothic motifs of a painted mirror, the marbleized frame of a Regency-style armchair, the spiral iron base of a marble cigarette table. (For prices and sources, turn to end of story; for more details, see Product Information.) ▶



PRICES & SOURCES

GIVE A PARTY THE SHIMMER OF A GUSTAV KLIMT CANVAS WITH THIS TABLE BY ERCOLE. AN ARRAY OF GILDED SHAPES IS MAGICAL IN EFFECT. NAPKIN, $20; STAR RING, $15; BOTH, A². BRONZE AND GOLD CUFFS, $15 EACH; JEWELED RING, $15; BOTH, CHATEAU X.

SUNFLOWER RING, $15, DAMPIERRE & CO. HEART DISH, $45, MARYSE BOXER. GOLD-RIMMED PLATE, $100 FOR FOUR, CRATE & BARREL. CHECKED CHARGER, $75, MIKASA. METALLIC VASE, $130, THAXTON & CO. WOOD CANDLESTICK, $25, WOLFMAN-GOLD & GOOD COMPANY. BLUE COMPOTE, $260, LEXINGTON GARDENS. FEDERAL-STYLE COMPOTE, $870, NATCHEZ. COLORED CANDLESTICKS, $275, BARNEYS NEW YORK.

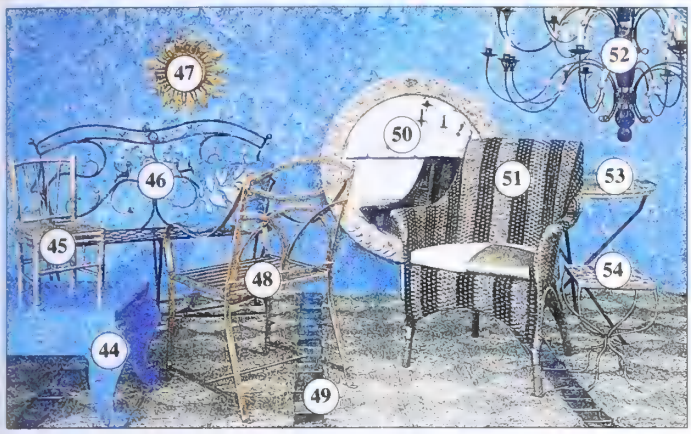
Editor DARA CAPONIGRO
Photographer JOHN HALL

Evening table settings come alive with candlelight burnishing gold

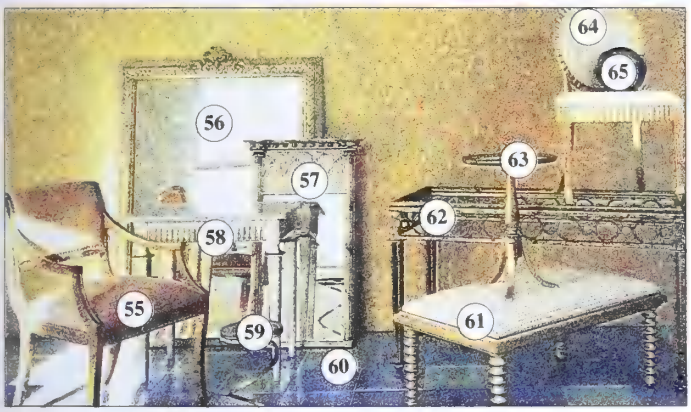


PRICES AND SOURCES

Call toll-free 800–241–9111 to learn where to buy our retail furnishings. Or see our coupon in Product Information.



44. *Painted table, Frederick Williams* **$1,200**
45. *Bamboo chair, Judyth van Amringe* **$125**
46. *Bench, Barneys New York* **$2,295**
47. *Sunburst wall hanging, Lexington Gardens* **$375**
48. *Iron chair, Irving & Jones* **$985**
49. *Tile, Ann Sacks Tile & Stone (per sq. ft.)* **$55**
50. *Mirror, La Barge Mirrors* **$3,063**
51. *Armchair, Palecek* **$336**
52. *Chandelier, Period Lighting Fixtures* **$2,544**
53. *Table, ABC Carpet & Home* **$1,500**
54. *Mosaic table, Anna Syrett* **$325**

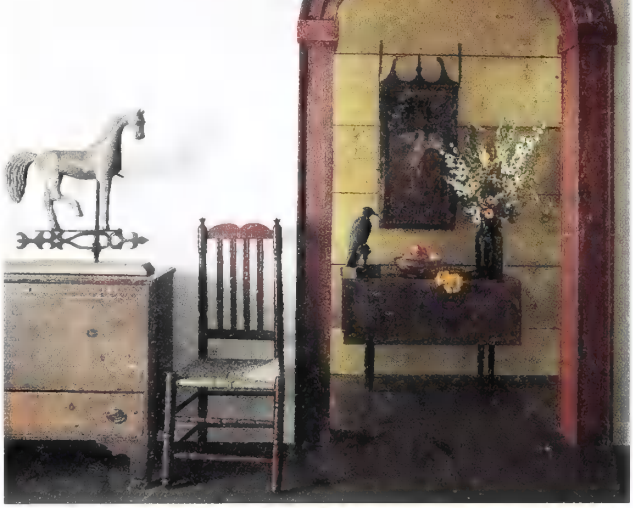


55. *Armchair, Chairs Plus International* **$1,100**
56. *Mirror, Mirror Fair* **$3,645**
57. *Mirror, Hickory Chair* **$839**
58. *Regency table, Sarreid Ltd.* **$535**
59. *Spiral table, Christopher Norman, Inc.* **$500**
60. *Tile, Hastings Tile (per sq. ft.)* **$7.50**
61. *Noailles bench, Slatkin & Co.* **$2,800**
62. *Console table, Profiles* **$5,620**
63. *Round table, Zona* **$395**
64. *Chair, Casa Stradivari* **$1,600**
65. *Pillow, Sofasoma* **$125**



66. *Ron Dier vase, Thaxton & Co.* **$130**
67. *Candlestick, Wolfman-Gold & Good Company* **$25**
68. *Ramesses bowl, Lexington Gardens* **$260**
69. *Compote, Paul Hanson* **$870**
70. *Resin candlesticks, Barneys New York (ea.)* **$275**
71. *Cuff napkin ring, Chateau X* **$15**
72. *Star napkin, A²* **$20**
73. *Jeweled napkin ring, Chateau X* **$15**
74. *Star napkin ring, A²* **$15**
75. *Sunflower napkin ring, Dampierre & Co.* **$15**
76. *Heart plate, Keesal & Mathews* **$45**
77. *Gold-rimmed plate, Crate & Barrel (set of 4)* **$99.95**
78. *Checked charger, Wolfman-Gold & Good Company* **$75**
79. *Gilded vegetables, ABC Carpet & Home (ea.)* **$40**
80. *Lotus finial, Christopher Norman* **$300**

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Pure white rooms where antiques are the sole decoration

NEW LIGHT ON THE PAST

PAT GUTHMAN, A SOUTHPORT, CONN., ANTIQUES DEALER WHO HAS BEEN COLLECTING 18TH-CENTURY AMERICAN FURNITURE FOR 35 YEARS, HAS NEVER WANTED TO LIVE IN AN 18TH-CENTURY HOUSE. "LOW CEILINGS AND TINY WINDOWS MAKE PERIOD ROOMS DARK. FURNITURE AS SCULPTURAL AS THIS NEEDS SPACE TO SET IT OFF," SHE SAYS. HER CONTEMPORARY HOUSE DOES IT BEAUTIFULLY. ▶



"SIMPLE FORMS AND ORIGINAL PAINT ARE WHAT I LOVE ABOUT EARLY PIECES," SAYS PAT GUTHMAN. AN EXAMPLE: THE CHAIR BY THE FIREPLACE (RIGHT). YELLOW WALL BOARDS (ABOVE) CAME FROM AN 1820S HOUSE.

FOR MORE DETAILS, SEE [illegible] INFORMATION







"I have always liked pared-down rooms. When there's too much clutter you can't see anything"

Although Pat Guthman wanted the light and space of a new house, she had other reasons for avoiding an old one. "I'm too fond of modern conveniences such as new kitchens and bathrooms, and you detract from the authenticity of a period house when you put them in." Guthman's kitchen is white and sleek with the modern equipment she needs to test recipes for her cooking column in *Antiques and The Arts Weekly.*

Unlike most new houses, Guthman's has a mellow feeling. This comes partly from the good design and careful detailing by architect Kris Barthelmess and partly from the architectural elements Guthman began collecting long before the first plans were drawn. "It's very important to have all the old pieces before you begin," says Guthman, "so you can fit them in properly." The paneled fireplace wall, red-painted arches and yellow cupboard in the living room were some of her finds.

Guthman became interested in architectural elements about eight years ago when a dealer, Jerard Jordan, called to say he had bought a painted wall from an old house. "By the time he got to my shop I could hardly wait to see what it looked like, so we laid it out right there in the parking lot," says Guthman. She began collecting building elements that day. ▶

Editor KIRSTEN HARWOOD
Writer ELIZABETH H. HUNTER
Photographer DAVID PHELPS



The mid-18th-century cupboard (right) in the living room has old yellow paint and is filled with delft and creamware. The mantel (opposite above) in what Pat Guthman calls her "keeping room" (adjoining the kitchen) came from a 1760 Connecticut house. The chair-table was probably painted red at one time, like its base, but scrubbing eventually removed the pigment. The carved crow (above), circa 1820, stands on the keeping room mantel. The 1820 blue door with a double sunburst (opposite below) leads from the entrance hall into the guest room.



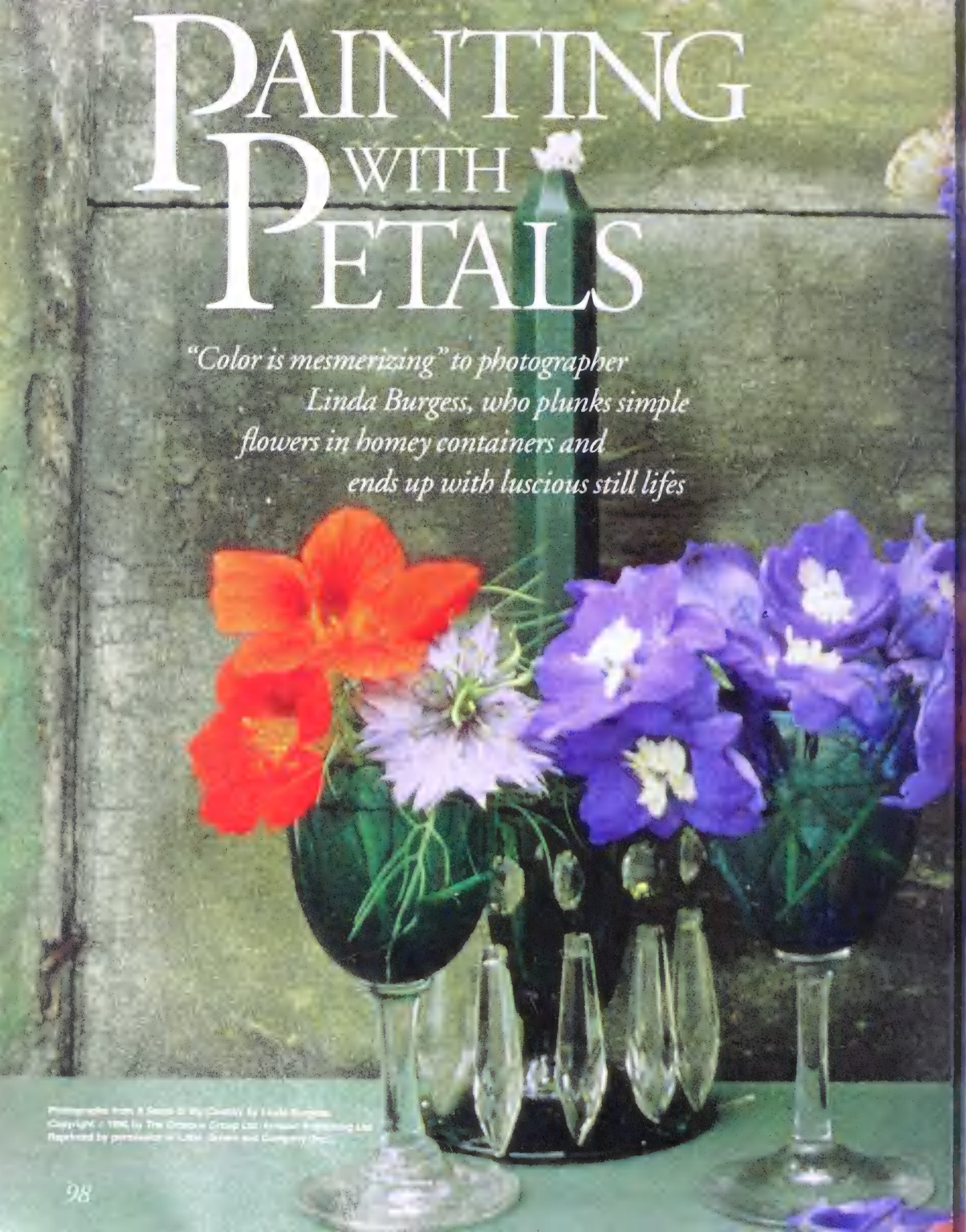


All the drama a simple guest room needs: rich blue trim and finely detailed bed hangings

PAT GUTHMAN'S GUEST ROOM, WITH ANTIQUE SHAKER CLOTHES PEGS AND A THREE-DRAWER BLANKET CHEST IN ORIGINAL RED PAINT, IS WHERE VISITING ANTIQUES-DEALER FRIENDS LOVE TO STAY. DESIGNER JOHN SCOVILLE CREATED THE BED HANGINGS FOR GUTHMAN'S OLD HOUSE, AND SHE LIKED THEM SO MUCH SHE PLANNED HER NEW ROOM AROUND THEM. ■

PAINTING WITH PETALS

"Color is mesmerizing" to photographer Linda Burgess, who plunks simple flowers in homey containers and ends up with luscious still lifes



Photographs from A Sense of My Country by Linda Burgess.
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THREE BOUQUETS AND A POPPY IN AN OLD JAR MAKE A SIMPLE, BUT EFFECTIVE ARRANGEMENT. ASTRANTIA LIGHTENS THE VIBRANT COMBINATION OF ORANGE WITH BLUE DELPHINIUMS. ▶



Look in your china closet and keep an eye open at shops and fairs for the charming jugs and bottles that form such wonderful groupings

Although most glossy coffee-table books on flower arranging are very good at grand compositions—arching tree branches and enough wild flowers to fill a meadow—they are less helpful when it comes to simple everyday bouquets. Now there is a real-people flower-arranging book with lots of ideas for small nosegays in mugs, pitchers and water goblets. Put one on your nightstand or mantelpiece, or line up several on the dining table.

The pictures in *A Sense of the Country* (Little, Brown & Co., $35), were taken by flower arranger–pho-







tographer Linda Burgess. To Burgess, color juxtapositions are more important than floral posturing. "I adore color, it mesmerizes me," she says. Burgess especially likes to build a range of subtly shifting shades such as those in the collection of floral pitchers above. Notice the gradations from the left: deep purple violets to rich pink ranunculas, then anemones (pink with a purple accent) finishing up with pale pink and white—stock, Queen Anne's lace, pink lisianthus. Burgess is also fond of combining complementary colors such as poppy and nasturtium orange with deep delphinium blue as seen on the preceding pages. ■

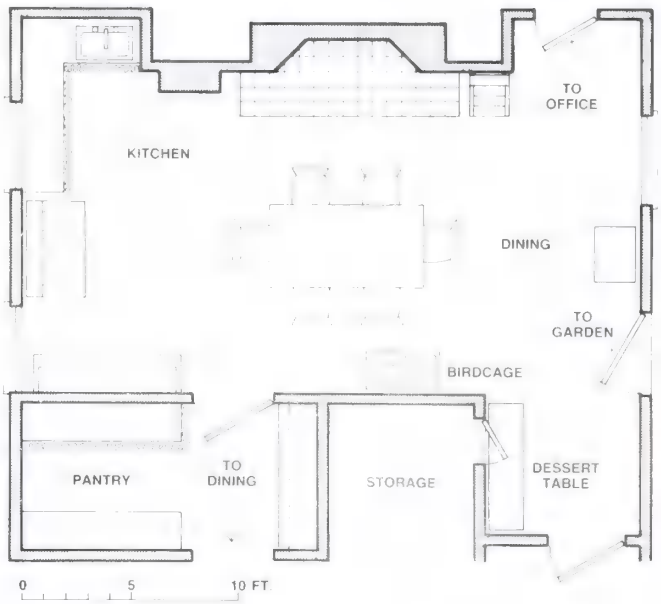
Writer ELIZABETH H. HUNTER

WHEN CREATING A SPECTRUM OF SHADES (ABOVE LEFT) A ROW OF PITCHERS OR MUGS WORKS BEST. NOTE HOW BURGESS PUTS EMPTY PITCHERS IN THE ARRANGEMENT. TOP: AN AUTUMNAL DISPLAY RANGING FROM WHITE TO YELLOW TO BROWN WITH ACHILLEA, QUEEN ANNE'S LACE, APPLES, DRIED SEED HEADS OF FILIPENDULA. ABOVE: BRIGHT STRAWBERRIES WITH SWEET PEAS AND WHITE STRAWBERRY BLOSSOM.

The richness of Provence comes alive in this Pierre Deux kitchen in Virginia

FRENCH CLASS

THE LARGE BRICK FIREPLACE AND THE ADJOINING PANTRY OF THIS 18TH–CENTURY KITCHEN SPARKED THE IMAGINATIONS OF PIERRE DEUX DESIGNERS PAMELA GAYLIN RYDER AND LAWRENCE PAOLANTONIO. CREATED FOR THE 1990 ALEXANDRIA COMMUNITY Y DECORATOR SHOWHOUSE, THE NEW SPACE IS A REAL FAMILY ROOM, NOT JUST A PLACE FOR COOKING. SAYS RYDER, "TODAY'S KITCHEN SHOULD BE A GATHERING SPOT WHERE EVERYONE FEELS AT HOME." ▶



FOR MORE DETAILS [illegible] INFORMATION



SIGNS OF NATURE'S BOUNTY FILL THIS KITCHEN WITH THE SPIRIT OF COUNTRY: IRON LEAF SCONCES, ROSE WALLPAPER BORDER, A SWAG OF REAL HERBS AND POTTED PLANTS. FURNISHINGS FROM PIERRE DEUX. VIKING RANGE FROM WILLIAMS–SONOMA.





Authentic details: glazed pots, dark-stained wood, provincial prints

Designers Ryder and Paolantonio used Pierre Deux's best-selling Souleiado print, Caroline, in off-white to open up the room, which has a low, seven-foot ceiling and not much natural light. Wallpaper (vinylized for easy cleaning) covers the cupboards' innermost surface as well as walls; fabric is skirted below counters to conceal contemporary cabinets. The designers chose not to run the floral border at ceiling height where it would have emphasized an architectural shortcoming, placing it instead just above the handsome wainscoting. The existing linoleum floor was transformed by decorative painter Lenore Winter into faux limestone and terra-cotta tiles, a treatment more in keeping with the kitchen's distinctive new French country look. A must-have in today's family-style kitchens is the big table—here, a rustic antique—for late-night snacks, buffet brunches or just plain hanging out. ■

Editor ALLISON PERCIVAL
Photographer WALTER SMALLING

A PLAYFUL TOUCH (ABOVE): BIRD PRINTS BESIDE A BIRDCAGE FROM FORD A. KALIL. OPPOSITE: GLAZED POTS, STRAW HATS AND A PIERRE DEUX DESSERT TABLE ARE PROVENÇAL.

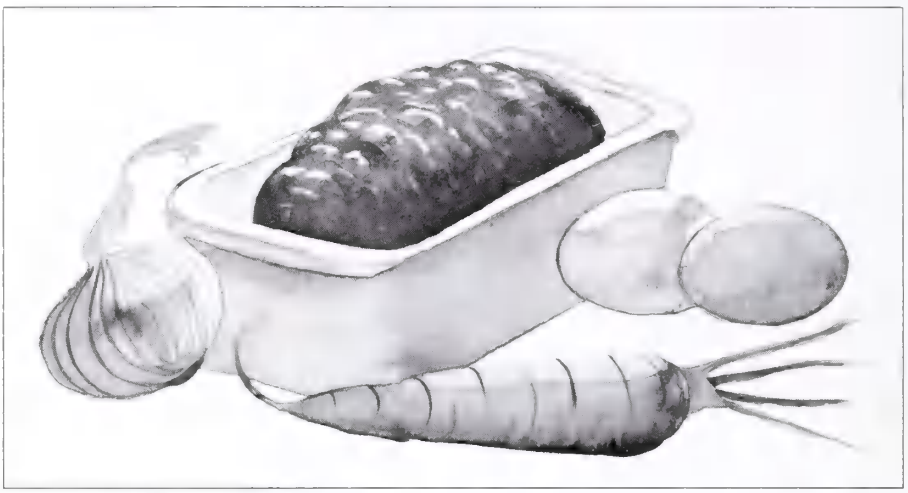
FOR MORE DETAILS SEE PRODUCT INFORMATION



QUICK COOK

Hearty, comforting and economical, good old-fashioned meatloaf is as good for company as it is for family.

Meatloaf need never be boring," says Sharon Moore, author of *Meatloaf* (Clarkson Potter, $10.95), a new cookbook featuring 42 varieties. Here are six excellent recipes, from basic to microwave to more esoteric versions like Meatloaf Florentine, a healthful chicken loaf and a spicy Tex-Mex loaf.



BASIC MEATLOAF

- *½ cup fresh bread crumbs*
- *¼ cup milk*
- *1 pound ground beef*
- *½ pound ground pork shoulder*
- *½ pound veal shoulder, ground twice*
- *1 small onion, grated*
- *1 carrot, finely shredded*
- *2 garlic cloves, minced*
- *1 teaspoon salt*
- *1 teaspoon Dijon mustard*
- *½ teaspoon freshly ground black pepper*
- *½ teaspoon dried thyme*
- *Pinch of nutmeg*
- *2 large eggs, lightly beaten*
- *6 strips bacon*

☐ Preheat oven to 350°F. Soften bread crumbs in milk. Pour off excess milk.

☐ Combine meats, onion, carrot and seasonings. Blend well. Mix in eggs and bread crumbs. Combine thoroughly.

☐ Spread 4 bacon strips in an 8-inch baking pan. Form meat into a loaf; place atop bacon. Place 2 strips across top of loaf.

☐ Bake about 1 hour until browned, basting with pan juices. Serves 6 to 8.

Note: To serve cold, remove from pan, wrap tightly in foil, place a heavy weight on top, and let sit until loaf is cool.

SUSIE'S MICROWAVE MEATLOAF



- *1 large egg*
- *cup milk*
- *cup uncooked*
- *onion-instant)*
- *pounds lean*
- *beef*
- *pped onion*
- *fried thyme*
- *2 tablespoons Dijon-style mustard*
- *½ cup chopped flat-leaf parsley*
- *Salt and freshly ground black pepper to taste*
- *½ cup tomato sauce (optional)*

☐ Beat egg and add milk. Soak oatmeal in mixture 30 minutes.

☐ Add remaining ingredients, except tomato sauce, and mix well. Form into a round loaf or a rectangular loaf with uniformly thick corners. Place in an 8-inch glass or other microwave baking pan large enough to prevent loaf from touching the sides. Cover top of the loaf with tomato sauce if desired.

☐ Bake on full/high setting 16 to 20 minutes, rotating pan every 7 minutes if necessary. Let loaf stand 5 minutes before serving. Serves 4 to 6.

MEATLOAF FLORENTINE

Spinach makes a distinctive addition to a classic Italian meatloaf.

- *1 pound fresh spinach or one 10-ounce package frozen chopped spinach*
- *¾ pound ground beef*
- *½ pound ground veal or pork (or a combination)*
- *1 cup fine dry bread crumbs*
- *Salt and freshly ground black pepper to taste*
- *¼ teaspoon freshly grated nutmeg*
- *½ cup finely chopped flat-leaf parsley*
- *¼ cup milk*
- *1 garlic clove, minced*
- *½ cup finely chopped onion*
- *1 tablespoon unsalted butter*
- *2 large eggs, slightly beaten*
- *3 bacon strips*

☐ Preheat oven to 350°F. Swirl fresh spinach in a sink full of water to loosen sand, then rinse individual leaves under running water. Tear off tough stems and discard. Place damp spinach in a saucepan. Cover and cook over medium heat 5 to 8 minutes. When spinach is just wilted, remove from heat, drain in a colander, cool slightly and press with a wooden spoon to expel moisture. Chop. (If using frozen spinach, cook according to package directions.)

☐ Mix veal, pork, or both, with spinach, bread crumbs and seasonings. Mix in parsley, milk and garlic.

☐ Sauté onion in butter until wilted and add to meat mixture. Add eggs and blend well with your hands. Press into a loaf and place in an oiled 9″ x 5″ x 3″ baking dish or loaf pan. Cover with bacon strips.

☐ Bake 1¼ to 1½ hours, until firm. Let stand 20 minutes and skim off fat before slicing. Serve with tomato sauce, if desired.

Note: The spinach may be reserved and, just before baking, pressed into the center of loaf as a filling, or it can be spread on top of the meat mixture that has been flattened into a rectangle, then rolled up together, jelly-roll style

(Continued on page 121)

ROBBIN GOURLEY

From *Meatloaf: 42 Recipes, Classics to New Variations* by Sharon Moore. Copyright © 1991 by Lamp Post Press. Reprinted by permission of Clarkson N. Potter, Inc.

COOKING LIGHT AND FANCY

Pare down calories but enhance flavor with these new cooking techniques

TAKE THE COOKING KNOW–HOW OF THE WORLD'S GREAT CHEFS, PRACTICE IT WITH HEALTHFUL INGREDIENTS, AND YOU CAN COME UP WITH DISHES THAT GIVE A SENSATION OF PURE PLEASURE WITHOUT A HINT OF DENIAL. THIS IS COOKING OF THE NINETIES AT ITS BEST. ▶

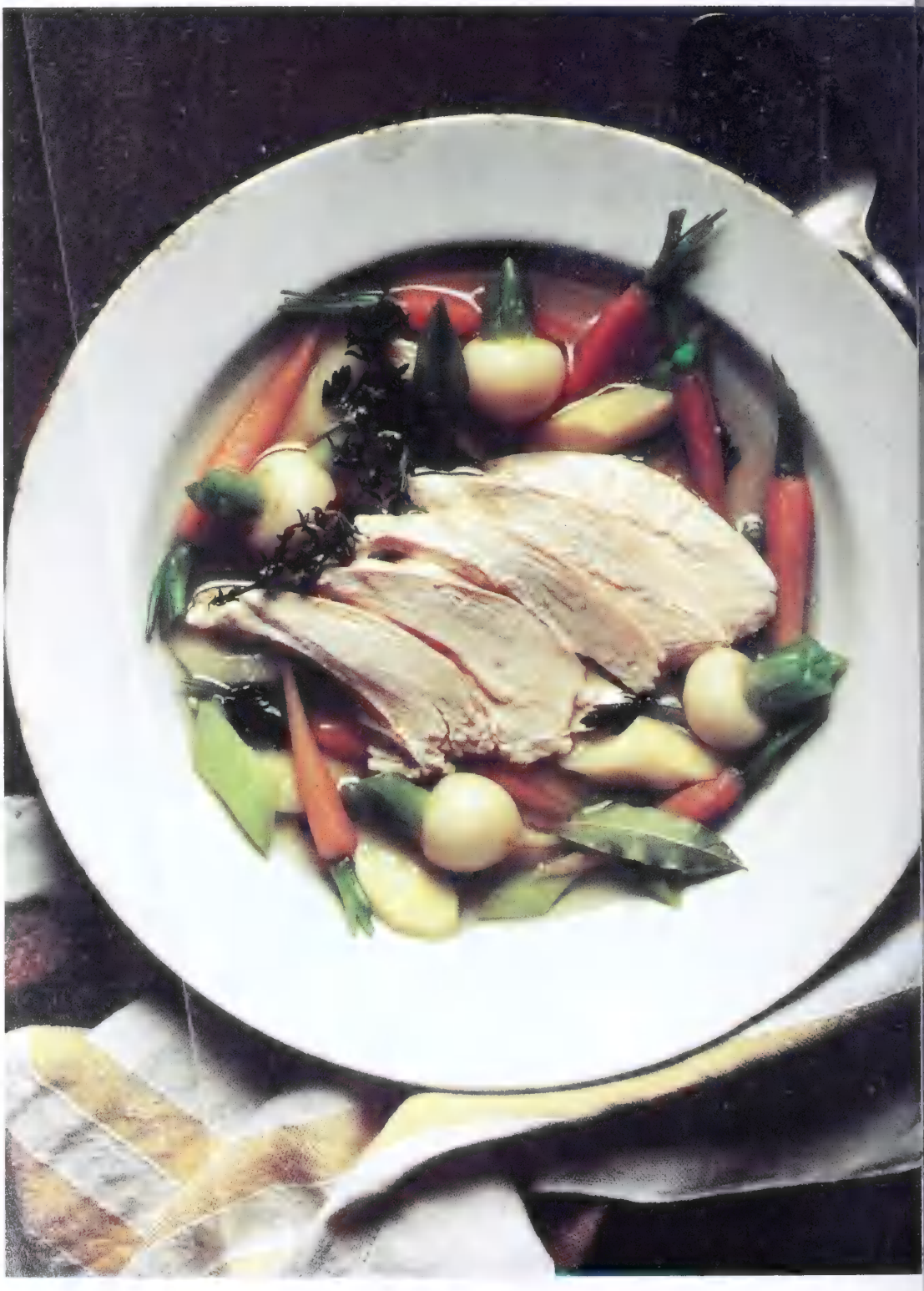


GIAMBOTTA (ABOVE), ITALY'S MEATLESS STEW, IS A WONDERFUL MESS OF VEGETABLES SIMMERED WITH HERBS, SEASONINGS, A LITTLE OLIVE OIL AND WATER. SERVED WITH PEASANT BREAD AND A SALAD, IT IS A MEAL IN ITSELF.

From *The Art of Low-Calorie Cooking* by Sally Schneider. Published in 1990 by Stewart, Tabori & Chang, Inc., New York.
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FOR POULE AU POT (LEFT), A WHOLE CHICKEN, ROOT VEGETABLES AND HERBS ARE POACHED IN A SIMPLE CHICKEN STOCK THAT ENRICHES AND CONCENTRATES FLAVORS. SERVED IN A LARGE SHALLOW SOUP BOWL (BELOW), A PORTION OF CHICKEN IS SURROUNDED BY THE COLORFUL VEGETABLES AND MOISTENED WITH THE RICH BROTH. TOASTED SLICES OF BAGUETTE SPREAD WITH GARLIC SAUCE, SIMILAR TO AIOLI, ARE WONDERFUL SERVED ALONGSIDE TO DUNK IN THE BROTH.



Poule au Pot, a variation on the French Pot au Feu, is a simple, economical dish as comforting as it is elegant



In *The Art of Low-Calorie Cooking* (Stewart, Tabori & Chang, $35), Sally Schneider, a professional chef, uses the techniques she studied in France and Italy to produce great classic dishes and at the same time pare down calories. "I want wonderful food to eat every day and to feed to my friends, and it must keep me a thin and healthy person," says Schneider. Her approach to low-calorie recipes is more about cooking creatively than it is about dieting, more about pleasure than doing without, as you will see when you try these sample recipes. ■

Editor/Writer JANE ELLIS



RECIPES BEGIN ON PAGE 110



EVEN IN WINTER, CRAB CAKES (ABOVE LEFT) SERVED WITH ROASTED YELLOW PEPPER SAUCE EVOKE SUMMER AND SEASHORE. FAT AND CALORIES ARE MINIMIZED BY REPLACING EGG YOLKS WITH WHITES, TRIMMING THE MAYONNAISE, AND FRYING IN A NONSTICK SKILLET USING A SMALL AMOUNT OF OIL. A LIGHT ESPRESSO CRÈME BRÛLÉE (ABOVE) GIVES THE ILLUSION OF RICHNESS AT A MERE 272 CALORIES. FRESHLY GROUND ESPRESSO AND A VANILLA BEAN ARE INFUSED IN HOT MILK AND A SMALL AMOUNT OF CREAM TO GIVE THE INTENSE COFFEE FLAVOR AND SILKY CUSTARD TEXTURE. FRESH-GINGER GINGERBREAD (LEFT) IS THE REAL THING AT ONLY 268 CALORIES.

COOKING LIGHT AND FANCY

Continued from page 109

GIAMBOTTA

- 1 medium red onion
- 2 leeks (white and tender green parts), sliced on a diagonal ¼-inch thick
- 2 yellow or red bell peppers, or both, cut into 1-inch strips
- 2 plum tomatoes, diced
- 1 fennel bulb, sliced ½-inch thick
- 1 carrot, sliced on the diagonal ½-inch thick, or 3 ounces baby carrots
- 1 small celery root (celeriac), cut into 1-inch pieces
- 1 medium parsnip, sliced on the diagonal ½-inch thick, or 3 ounces baby parsnips
- 2 turnips, sliced ½-inch thick, or 3 ounces baby turnips
- ½ small butternut squash, peeled and cut into 1-inch cubes
- 1 zucchini or yellow squash, sliced on diagonal ½-inch thick
- 6 ounces Swiss chard, coarsely chopped
- 9 garlic cloves, chopped
- 1 teaspoon salt
- 2 imported bay leaves
- ½ teaspoon each oregano, thyme and fennel seeds
- ½ teaspoon sugar
- ½ teaspoon crushed hot red pepper
- ¼ cup extra-virgin olive oil
- 2 tablespoons white-wine vinegar
- 1 cup chopped fresh basil
- ¼ cup chopped fresh Italian flat-leaf parsley
- ¼ cup chopped fresh chervil (optional)
- Freshly ground black pepper

□ In a large flameproof casserole, combine all ingredients except ½ cup of basil and parsley, chervil, and black pepper. Add 1 cup water, cover, and cook, stirring occasionally, over moderately high heat until butternut squash is soft, about 30 minutes. Remove and discard bay leaves. (Recipe can be prepared to this point several days ahead. Cool, cover and refrigerate. Reheat before proceeding.)

□ Sprinkle reserved ½ cup basil and parsley, chervil, if desired, and black pepper before serving.

□ Serves 4, 286 calories, 6.5 gm protein, 15.2 gm fat, 37.6 gm carbohydrate per serving.

CRAB CAKES

- About 1½ slices white sandwich bread
- 3 egg whites
- 1 tablespoon mayonnaise
- 1½ tablespoons fresh lemon juice
- 1½ teaspoons Worcestershire sauce
- 1 teaspoon dry sherry
- 3 drops hot-pepper sauce
- 1¼ teaspoons paprika
- ⅜ teaspoon curry powder
- ⅜ teaspoon freshly ground black pepper
- ⅜ teaspoon ground mustard
- Scant ¼ teaspoon ground allspice
- Scant ¼ teaspoon cayenne pepper
- 3 tablespoons minced Italian flat-leaf parsley
- 1½ pounds fresh lump crabmeat, picked over
- 2 teaspoons olive oil

□ Place white bread in a food processor and process to soft crumbs. Set aside.

□ In a medium bowl, combine next 13 ingredients. Add crabmeat and bread crumbs. Toss with a fork to combine, taking care not to break up the crabmeat lumps.

□ Shape crab mixture into twelve 2½- to 3-inch patties and place on a baking sheet lined with wax paper. Refrigerate at least 20 minutes to dry out the patties slightly. (Patties can be made 1 day ahead; cover with plastic wrap; refrigerate.)

□ In a 10-inch nonstick skillet, heat 1 teaspoon of olive oil over moderate heat. Add 6 crab patties and fry until golden brown, about 3 minutes on each side. Set aside in a warm oven and fry 6 other patties with remaining teaspoon olive oil. Serve at once.

□ Serves 4, 264 calories, 38.1 gm protein, 8.4 gm fat, 6.7 gm carbohydrate per serving.

ROASTED YELLOW PEPPER SAUCE

- 2 medium yellow bell peppers
- ¾ teaspoon champagne vinegar or white-wine vinegar
- ¼ teaspoon finely minced garlic
- Pinch of salt
- Freshly ground black pepper
- 3 tablespoons sour cream, stirred

□ Roast bell peppers directly over a gas flame or under the broiler as close to the heat as possible, turning until charred all over. Enclose peppers in a paper bag to steam, 10 minutes. Using a thin, sharp knife, scrape skin off peppers, rinse. Remove core, seeds and ribs.

□ In a food processor or blender, combine peppers, vinegar, garlic, salt and black pepper to taste. Puree mixture, scraping down the sides occasionally, about 1½ minutes. Transfer to a small bowl. Using a rubber spatula, fold in sour cream. Adjust seasoning, cover and refrigerate until ready to serve. (Pepper sauce will keep for about 4 days.)

□ Makes about ¾ cup, 11 calories, .2 gm protein, .8 gm fat, .8 gm carbohydrate per tablespoon.

POULE AU POT

- 1 whole roasting chicken (2½ pounds), preferably free-range—rinsed and patted dry, neck reserved
- 1 quart homemade chicken stock
- 2 sprigs of fresh thyme
- 1 bay leaf
- 6 ounces baby carrots, scrubbed, green tops trimmed, or 6 ounces long thin carrots, peeled and sliced on a diagonal ½-inch thick
- 6 ounces baby turnips, scrubbed, green tops trimmed, or 6 ounces mature turnips, peeled and cut into ½-inch wedges
- 6 ounces leeks, white and tender green part only, sliced on a diagonal 1-inch thick
- 4 ounces parsnips, pared, sliced on a diagonal ½-inch thick

□ Put the neck in the cavity of the chicken. Truss chicken by tying drumsticks together with string. Place chicken breast-side down in a saucepan just large enough to hold it. Pour chicken stock on top and add thyme sprigs and bay leaf. Bring to a simmer. Cover and poach 15 minutes. (Do not allow stock to boil or chicken will toughen.)

□ Turn chicken breast-side up. Nestle carrots, turnips, leeks and parsnips around chicken. Cover and continue poaching another 15 minutes or until juices run clear when thigh is pierced with a fork. Transfer chicken to a serving platter and cover with foil.

□ Simmer vegetables and stock 3 minutes longer, skimming off fat that rises to the surface.

□ Remove chicken skin and discard. Separate wings from breast. Carve breast into thin slices. Separate thigh from leg. Divide vegetables evenly among 4 warm, shallow soup bowls. Divide chicken evenly and place in the center of bowls. Ladle broth over chicken.

□ Serves 4, 279 calories, 31.4 gm protein, 6.3 gm fat, 23.4 gm carbohydrate per serving.

GARLIC SAUCE

- ½ cup sour cream
- 1 tablespoon extra-virgin olive oil
- 1 or 2 garlic cloves
- ⅛ teaspoon salt
- Freshly ground black pepper

□ In a small bowl, whisk together sour cream and olive oil until blended.

□ Mince together garlic and salt until mixture forms a puree. (Or crush garlic through a press and mix with salt.) Stir garlic paste into sour cream mixture. Season with pepper to taste. Cover and refrigerate until ready to use. (The aioli will keep for up to 3 days.)

□ Makes about ½ cup, 47 calories, .5 gm protein, 4.7 gm fat, .8 gm carbohydrate per tablespoon.

FRESH-GINGER GINGERBREAD

- 3 tablespoons unsalted butter, softened
- 1½ cups sifted all-purpose flour
- 3 tablespoons (packed) brown sugar
- 1 large egg
- ¼ cup plus 2 tablespoons unsulfured molasses
- 3 tablespoons grated fresh ginger
- 2 tablespoons strong brewed coffee
- 1 teaspoon vanilla extract
- 1 teaspoon baking soda
- 1 teaspoon ground ginger
- ½ teaspoon cinnamon
- ½ teaspoon ground mustard
- ⅛ teaspoon ground cardamom
- pinch of salt
- ½ cup buttermilk
- 1 tablespoon confectioners' sugar

□ Preheat oven to 350°F. Grease and flour an 8-inch round cake pan. Set aside.

□ In a large bowl, using a mixer or wooden spoon, beat butter and brown sugar until light and fluffy. Add egg, molasses, fresh ginger, coffee and vanilla and beat well to combine.

□ Sift together flour and dry ingredients. Add dry ingredients alternately with buttermilk to molasses mixture, beating well after each addition.

□ Pour batter into prepared pan. Bake ½ hour until a knife inserted in the center comes out clean. Cool cake about 10 minutes. Run a knife around edges of pan and invert onto a wire rack. Cool completely. Transfer cake bottom side up onto a plate. Sift confectioners' sugar over top.

□ Serves 6, 268 calories, 4.8 gm protein, 7.4 gm fat, 45.3 gm carbohydrate per serving.

ESPRESSO CRÈME BRÛLÉE

- ¼ cup plus 2 tablespoons (packed) dark-brown sugar
- 2½ cups milk
- ½ cup freshly ground espresso
- 1 vanilla bean, split
- 2 whole eggs
- 3 egg yolks
- ¼ plus 2 tablespoons granulated sugar
- ¼ plus 2 tablespoons heavy cream

□ Preheat oven to 200°F. Spread ¼ cup brown sugar on a baking sheet and bake until dry, about 12 minutes. Let sugar cool slightly, then press through a sieve into a small bowl and set aside. Increase oven temperature to 300°F.

□ In a medium saucepan, bring milk to a boil. Remove from heat and stir in espresso and vanilla bean. Cover and let steep 10 minutes.

□ Line a fine sieve with double thickness of dampened paper towel or cheesecloth and set over a bowl. Remove vanilla bean and strain milk, stirring up the coffee grounds with a wooden spoon so milk will filter through strainer. Fold

(Continued on page 121)



JERRY SIMPSON

WINE & GOOD SPIRITS

By ALEXIS BESPALOFF

If all the undistinguished white wines around are giving you the blahs, try a Sauvignon Blanc. Its herbaceous aroma and lively taste are anything but neutral, and it can stand up to a variety of flavorful foods with aplomb

The familiar request for "a glass of white wine, please" has its advantages—no fuss and no need to look at the wine list. But more often than not, the white wine served will be bland though pleasant. An excellent alternative to the many popular but undistinguished white wines are those made from the Sauvignon Blanc grape, because their distinctively grassy, herbaceous aroma and lively, assertive taste are anything but neutral.

At their best, the Sauvignon Blanc–based wines offer flavor and personality, but those from poor vintages can be unpleasantly tart, and weak examples lack the varietal aromas that make this wine so interesting. Good bottles, however, have the character to stand up to a variety of flavorful foods, including many main-dish salads with a mix of ingredients and sharp dressings. Sauvignon Blanc is also an excellent choice with seasoned and spiced dishes that would overwhelm a Chardonnay. Because Sauvignon Blanc is so assertive, it is not an ideal choice on its own as an aperitif unless accompanied by sausages, ham or hors d'oeuvres. Sauvignon Blanc is widely grown throughout the world, but most of the labels we see in this country come from France, California and Australia.

The best known French examples of Sauvignon Blanc are labeled Sancerre and Pouilly-Fumé and they come from two villages on opposite sides of the Loire River, about 120 miles southeast of Paris. The wines, made entirely from Sauvignon Blanc grapes, are intense in taste, even aggressive, and the best of them are deliciously refreshing, especially in warm weather. Sancerre first made its name as a "bar wine" in the bistros of Paris, but has since moved up to the better restaurants (where it is often one of the real values on the wine list). Good examples of Sancerre at $12 to $16 a bottle include Comte Lafon, Vincent Delaporte, Jean-Max Roger and Domaine de la Moussière.

Pouilly-Fumé, from the village of Pouilly-sur-Loire, is very similar in style to Sancerre, perhaps less assertive, with slightly more body. The best known label is de Ladoucette ($18), but there are other good bottlings to be found for a few dollars less, such as Michel Redde and Roger Pabiot.

California has had particular success with Sauvignon Blanc, but unlike Sancerre the wine is marketed in more than one style. Some producers stress the grassy aromas of the wine and its fresh lively taste. Others blend in a small amount of the complementary variety Sémillon (as is

(Continued on page 121)



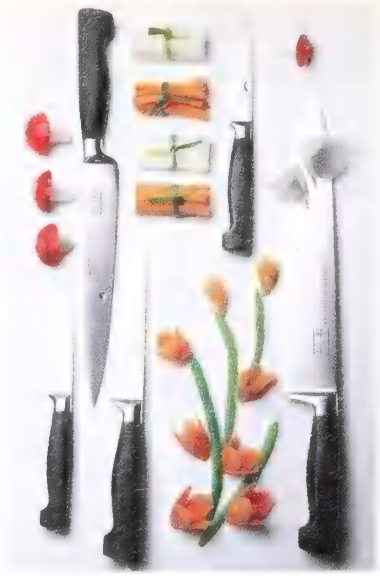
JERRY SIMPSON

Sauvignon Blanc wines go well with zesty salads such as this antipasto (right) from the Trattoria dell'Arte restaurant in New York.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

COOK'S TOUR

By JANE ELLIS



Sabatier, one of the great names in cutlery, has come out with a new knife collection imported by Cuisine de France, Ltd.: Commercial Sabatier (above). Handmade in France of a high-carbon, stainless-steel alloy with comfortable nonslip molded handles, the knives have a lifetime guarantee. Prices for the 18 different items in the Commercial Sabatier collection range from $25 to $84.



HOT STUFF

The McIlhennys, who brought us Tabasco, have come out with a new extra-spicy, all-natural Bloody Mary mix (above) seasoned with fresh horseradish for those who like their libations as hot as they do in Louisiana, the McIlhennys' home turf.



COOKING WITH GREENS

Utensils in the luscious shades of your favorite veggies are walking out of stores these days. Fresh bunch here (above): Chantal's 5½ qt. casserole, 1½ qt. saucepan, roaster and kettle; Le Creuset's 4½ qt. round oven.



You don't have to be southern to crave watermelon pickles and she-crab soup. If you don't have an aunt down South to send you your favorite food cravin's, you can find them through *True Grits* (above), a great new mail-order catalog of more than 150 specialty southern foods by Joni Miller (Workman, $10.95).

Peel in comfort with the new Good Grips kitchen utensils (below) from Oxo at Lechters housewares stores. The hefty, cushiony handles even make potato peeling less daunting. Priced from $2.99 to $14.99; lemon zester and peeler, $5.99 each.





ALL PHOTOS: JERRY SIMPSON

NEW SPARKLE

John Scharffenberger, president of Scharffenberger Cellars, has introduced a highly touted new sparkling wine from Mendocino County. Crémant, at about $18 per bottle, is poured into Firelight, a Lenox cut-crystal champagne flute (above). ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

COOKING LIGHT AND FANCY

Continued from page 110

edges of towel over coffee grounds and press to extract all the milk. Scrape seeds from vanilla bean into milk.

□ In a medium bowl, stir together whole eggs, egg yolks, granulated sugar and cream until blended. Stir in infused milk and strain mixture into a pitcher or large measuring cup. Skim any bubbles from surface.

□ Place six ½-cup ramekins in a baking pan and fill with custard. Place baking pan in oven and pour in enough warm water to reach half way up the sides of ramekins. Cover the ramekins loosely with foil and bake 1 hour or until custards are firm around edges; they may still wobble in the center but will set when chilled.

□ Remove ramekins from water bath and let cool. Cover and refrigerate until cold, at least 3 hours. (The custards can be prepared to this point up to 2 days ahead. Cover with plastic and refrigerate. If moisture collects on top, blot with paper towels before proceeding.)

□ Preheat the broiler. Set the ramekins on a baking sheet. Sprinkle 1 tablespoon of reserved brown sugar evenly over each custard. Broil custards as close to heat as possible until the sugar is caramelized, 30 seconds to 2 minutes. Cool. Serve immediately or refrigerate, uncovered, for up to 3 hours.

□ Serves 6, 272 calories, 7.3 gm protein, 13.1 gm fat, 31.9 gm carbohydrate per serving. ■

QUICK COOK

Continued from page 106

TEX–MEX MEATLOAF

1 large egg
1 tablespoon molasses
2 tablespoons tomato paste
1 tablespoon Dijon mustard
¼ teaspoon chili powder, or to taste
Hot sauce to taste
1 teaspoon dried thyme
Salt and freshly ground black pepper to taste
1½ pounds ground beef
½ cup fresh bread crumbs
1 cup finely chopped onion
1 garlic clove, minced
1 carrot, grated
½ cup cooked kidney beans, drained and patted dry

□ Preheat oven to 350°F. In a mixing bowl, beat egg and blend in molasses, tomato paste, mustard and Worcestershire sauce until thoroughly combined. Blend in chili powder, hot sauce, thyme, salt and pepper. Mix in ground beef, bread crumbs, onion, garlic and carrot. Blend well. Carefully mix in kidney beans to avoid mashing.

□ Place the mixture in an oiled 9″ x 5″ x 3″ loaf pan and press down lightly.

□ Bake 45 minutes to 1 hour, until firm and browned. Serves 6 to 8.

PAIN DE POULE (CHICKEN LOAF)

2 pounds skinless, boneless chicken breasts
1 large egg
1½ cups heavy cream
½ cup chopped shallots
1 cup diced fresh mushrooms
2 cups fine bread crumbs
1½ teaspoons dried tarragon
1½ teaspoons dried thyme
¼ teaspoon grated nutmeg
Salt and freshly ground black pepper to taste
½ cup chopped almonds or cashews
Watercress Sauce (optional; see recipe below)

□ Preheat oven to 350°F. Cut chicken into 2-inch cubes and process in a food processor with egg and cream, scraping down the sides of bowl as necessary. (The chicken may have to be processed in two or three batches.)

□ Place chicken mixture in a mixing bowl and add remaining ingredients. Blend well. Place in a buttered 9″ x 5″ x 3″ loaf pan, top with a piece of buttered wax paper (buttered side down), and cover tightly with aluminum foil. Set pan in a larger pan filled with enough boiling water to come halfway up the sides of pan.

□ Bake 1½ hours, until firm. Let loaf stand 10 minutes before unmolding. Serve with watercress sauce or your favorite hollandaise sauce.

WATERCRESS SAUCE

1 small bunch of watercress
3 tablespoons unsalted butter
3 tablespoons flour
2½ cups chicken or veal stock
½ cup heavy cream
Salt and freshly ground black pepper to taste

□ Remove and discard watercress stems. Blanch about 30 seconds. Drain, dry and chop finely.

□ In a saucepan melt butter until it foams. Add flour, stirring briskly with a whisk. Cook a few minutes. Add stock slowly, whisking briskly. Cook about 15 minutes, stirring frequently.

□ Add cream slowly, stirring continuously. Add salt and pepper. Simmer 15 minutes, stirring occasionally. Stir in watercress. Makes 3 cups.

VEAL LOAF NOUVELLE

1 medium leek
½ pound shiitake mushrooms, preferably fresh or about 8 to 10 dried
1 tablespoon unsalted butter
1 tablespoon vegetable oil
1 large egg
2 tablespoons mirin (Japanese sweet wine) or sherry
Salt and freshly ground black pepper to taste
2 pounds ground veal
1½ cups fine dry bread crumbs

□ Preheat oven to 350°F. Trim ends of leek and slice into thin rings; rinse well and pat dry. Wash mushrooms, pat dry, trim stems, and cut into strips (if large), or quarters (if small). (If using dried mushrooms, soak them in hot water about 30 minutes, or until softened; pat dry, remove stems, and cut as above.)

□ In a skillet heat butter and oil until butter foams. Add mushrooms and sauté a few minutes; add leek rings and sauté 1 or 2 minutes, until wilted. Cool slightly.

□ Beat egg in a mixing bowl. Blend in flavorings. Add veal and bread crumbs, and mix well.

□ Decorate bottom of a greased 9″ x 5″ x 3″ loaf pan with about one-fourth of the leek rings and mushroom pieces.

□ Add remaining leek rings and mushrooms to the veal mixture and blend in thoroughly. Press mixture into the loaf pan.

□ Bake 45 minutes to 1 hour, until firm. Let loaf stand about 10 minutes, then unmold onto a platter. Serves 4 to 6. ■

WINE & GOOD SPIRITS

Continued from page 111

done in France's Graves region) to soften the intensity of Sauvignon Blanc and to make a somewhat richer, more longer-lived wine. And many producers now age their Sauvignon Blanc in oak barrels to tame the varietal character and add complexity.

Many California wineries market their Sauvignon Blanc as Fumé Blanc, a name coined by Robert Mondavi in the late 1960s. At that time, most California Sauvignon Blancs were soft and slightly sweet, and Mondavi wanted to indicate that his wine was dry and intense, in the style of Pouilly-Fumé from the Loire. The name has become popular but has no official meaning. Some wineries label their crisp, light version as Fumé Blanc and their richer, oak-aged example as Sauvignon Blanc; other wineries, confusingly, do just the opposite.

Some good, readily available California Sauvignon Blancs in the $9 to $11 price range include Sterling Vineyards, Chateau St. Jean, Kenwood, De Loach, Silverado, Preston Vineyards and Robert Mondavi.

Only recently have Australian producers begun to cultivate Sauvignon Blanc, but many of them are already quite successful with this variety. Good examples are lively, grassy, fresh and distinct, without the aggressiveness of the Loire and also unlike the fuller-bodied wines from California. They are easy to drink, excellent matches with many foods, and well worth seeking out. Good bottles at $8 include Lindemans and Penfolds; Hill-Smith, Taltarni, Wolf Blass and Brown Brothers cost about $10.

Other wine regions also produce interesting Sauvignon Blancs, but most of these wines are in limited distribution. New Zealand has become famous for this variety; it grows especially well in that country's cool climate. Chile makes inexpensive Sauvignon Blanc, although most examples are rather light. And in this country, Washington State and Long Island, N.Y., have produced some attractive, refreshing Sauvignon Blancs. The Washington wines come from the Columbia Valley, an extensive region that is known for its long days, which provide extra sunlight, and for its cool nights, which help the grapes retain lively acidity as they ripen. Good examples at $8 to $10 include Arbor Crest, Chateau Ste. Michelle, Columbia Crest and Hogue Cellars. Some good Long Island bottlings at $10 or so come from Bidwell, Bridgehampton and Hargrave. There is certainly no shortage of choices for those who want to see just what makes this wine so intriguing. ■

Alexis Bespaloff, a New York-based wine writer, recently revised The New Frank Schoonmaker Encyclopedia of Wine.

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PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

COVER

See page 124 under **House of the 90s** in Product Information.

STYLE BEAT

●*Pages 16 and 17:* **Sunflower pitcher,** #205060, ceramic, hand-painted, $40.50—The Haldon Group (T), PO Box 165306, Irving, TX 75016; 214–550–9040. **Sunflower chair,** by Farr & Now, hand-painted, $520; **Heart of hands sunflower table,** green, hand-painted, $440—Adrien Linford (R), 1320 Madison Ave., New York 10128; 212–289–4427. **Floorcloth,** polyurethane coated, hand-painted, 2′ × 3′, $150—Mary Donald Inc. (R), 457 Schoolhouse Lane, Devon, PA 19333; 215–293–1441. **Sunflower majolica ware dish,** hand-painted earthenware with lead-free glazes, 9¼″ × 1¾″, #H0788X, $13.50—Metropolitan Museum Catalog, Special Service Office, Middle Village, NY 11381-0001, 800–468–7386. **Love seat,** green wicker, camel-back seat, $1,455; **heart-back chair,** iron and wicker, $150; **table,** wrought-iron base, $2,625—ABC Carpet & Home, 888 Broadway, New York 10028; 212–473–3000. **Sunflowers fabric on love seat,** 100% cotton, 110″ w., available in red/yellow (shown) and red/orange color ways, $60/yd.—Necessities (T), 173 Columbia Heights, Brooklyn, New York 11201; 718–797–0530. **Sunflower vase,** ceramic, 2½ h., $1,200—Paul Smith (R), 108 Fifth Ave., New York 10011; 212–627–9770. **Firescreen,** hand-painted on wood, 24″H × 22″W, $625—Pierre Deux, 870 Madison Ave., New York 10021; 800–8–PIERRE. **Original engravings** by Johann Wilhelm Weinmann, color embellished by hand, for book *Phytanthoza Iconographia* published in Ratisbon, Germany, c. 1737, framed in black lacquer frames, $2,500 the pair—Ursus Prints, 981 Madison Ave., New York 10021; 212–772–8787. **Sunflower pitcher,** earthenware, #2165, $110—Fitz & Floyd (T), Consumer Relations, PO Box 815367, Dallas, TX 75381-5367; 214–484–9494. **Wooden basket with one handle,** $62.50; **wooden basket with two handles,** $59; **terra-cotta pot,** crimped top, $55; **terra-cotta pot,** braided edge, $120—Portico, 379 West Broadway, New York 10012; 212–941–7800. **Tile,** #Gsa-1, 11½″sq., Saltio Raw, $3.10/sq. ft.—Elon Tile, 150 E. 58 St., New York 10155; 212–759–6969. **Print of sunflowers and mallow with a red admiral butterfly,** reproduction of Johann Jakob Walther watercolor, original c. 1650, image 13″ × 18″, unframed $38, catalog sheet, $1—J. Pocker & Son, 824 Lexington Ave., New York 10021; 212–838–5488. **Garden gloves,** in a variety of colors, $4; **seeds,** wildflowers and herb seeds, $2; **clippers,** by Fiskars, small bypass pruners, $28—The New York Botanical Garden Shop, 590 Madison Ave., New York 10022; 212–980–8544. **Sunflower plate,** Majolica, $50—Chelsea Passage at Barneys New York (R), 7th Ave. & 17th St., New York 10011; 212–929–9000. **Glass,** six for $45; **napkin,** off-white, $5—Wolfman-Gold & Good Co., 116 Greene St., New York 10012; 212–431–1888.

●*Page 22:* Spanish Colonial antiques and Mexican ranch furniture, collected by antique dealer Joe P. Carr—Santa Fe Antique Warehouse, 320 Aztec St., Santa Fe, NM 87501; 505–984–1159. **Hand-woven rag rugs** are available in an infinite number of patterns and colors, $17.50 per square foot regardless of pattern or color—The Gazebo of New York, Inc., 660 Madison Ave., New York 10021; 212–832–7077; The Mall at Chestnut Hill, 199 Boylston St., Chestnut Hill, MA 02167; 617–332–7560; Tysons Corner Center, 7932 L. McLean, VA 22102; 703–761–6117; The Galleria II, 5085 Westheimer, Suite 2585, Houston, TX 77056; 713–622–1772; South Coast Pl., 3333 Bristol St., Costa Mesa, CA 92626; 714–540–0209.

EARTH ALERT

●*Page 24:* **Meryl Streep,** to contact Mothers and Others, 40 W. 20 St., NY 10011; 212–727–4474, and National Resources Defense Council (NRDC), 40 W. 20 St., NY 10011; 212–727–2700. *Ranger Rick* magazine, $15 for 12 issues; *Your Big Backyard* magazine, $12 for 12 issues—National Wildlife Federation, 1400 Sixteenth St., NW, Washington, DC 20036-2266; 800–432–6564. **Sunflower seed wreath,** item #N220167539, 8″ dia. $20/ea.—Eddie Bauer, Inc. (R, MO), 15010 NE 36th St. Redmond, WA 98052; 800–426–8020. **The Entanglement Network Coalition**—Defenders of Wildlife, 1244 19th St. NW, Washington, DC 20036; 202–659–9510. **Cloth diapers,** in addition to a variety of cloth diapers, mail-order firms offer waterproof cotton diaper covers with convenient Velcro closures, disposable inserts and special waterproof cloth covers for travel—Seventh Generation (MO), Colchester, VT 05446-1672; 800–456–1177. Biobottoms, PO Box 6009, Petaluma, CA 94953; 707–778–7945. COo-op America, 2100 M St., NW, Suite 403, PO Box 18217, Washington, DC 20036; 202–232–1881.

TOKENS OF AFFECTION

●*Page 31:* A good **reference book** is *American Portrait Miniatures in the Manney Collection* (Harry N. Abrams, $39.50) by Dale T. Johnson. **Museums** with extensive portrait miniature collections include: **New Orleans Museum of Art,** 1 Lelong Ave., New Orleans, LA; **Gibbes Museum of Art,** 135 Meeting St., Charleston, SC; **Worcester Art Museum,** 55 Salisbury St., Worcester, MA; **Philadelphia Museum of Art,** 26 St. and Benjamin Franklin Pkwy., Philadelphia, PA; **Yale University Art Gallery,** Chapel St., New Haven, CT. **Miniature Societies** encourage awareness and understanding of fine miniature art among artists, collectors and the general public; the following is a list of affiliated societies. **Miniature Artists of America,** Barbara Jackson, 34 Ridgecroft Ln., Safety Harbor, FL 34695. **Miniature Art Society of Florida,** Kay Petysak, 1595 N. Peaceful Ln., Clearwater, FL 34616. **Miniature Art Society of New Jersey,** Pat Longley, 58 Elm St., Florham Park, NJ 07932. **Montana Miniature Art Society,** Jack Akerstrom, 2422 Brentwood Ln., Billings Montana, MN 59102. **Miniature Painters, Sculptors, and Gravers Society of Washington,** Margaret Hicks, 1607 Crittenden St., NW, Washington, DC 20011. **Georgia Miniature Art Society,** Meridith Rambo, 3922 Butterfield Dr., NW, Kennesaw, GA 30144.

DESIGN WATCH

●*Page 35:* **The New Yankee Workshop**—PBS airdate, Saturday, January 19 (check local listings). **Project videocassettes,** $24.95; **project measured drawings,** $6—The New Yankee Workshop, PO Box 645, Bedford, MA 01730; 1–800–272–0280, in Mass. 617–271–0333. **Companion book,** *The New Yankee Workshop* by Norm Abram, published by Little, Brown and Company, from first season one, $16.95 paperback, $29.95 hardcover—1–800–ALL–BOOK. **Beaded pillows,** $750–$1,500—KM Antiques of London (T), D & D Building, 979 Third Ave., Suite 1702, New York 10022; 212–888–7950. **Handcrafted rugs**—For more information, contact Art Underfoot, Inc.™, 12 Godfrey Road, Upper Montclair, NJ 07043-1310; 201–744–4171; catalog $10. **Cooper-Hewitt Museum tour,** "Treasures of Turkey: Archaeology and Architecture," May 25–June 9, led by Ulku Ulkusal Bates, $4,450 all-inclusive—For itinerary and registration form, Programs Department, Cooper-Hewitt Museum, 2 E. 91 St., New York 10128–9990; 212–860–6868. **Cruising tours**—For a brochure on a variety of trips, Abercrombie & Kent International, Inc., 1420 Kensington Rd., Oak Brook, IL 60521; 1–800–323–7308, in Illinois 312–954–2944. **Distant Horizons tour,** "Art Treasures of Turkey," August 8–26, led by Dr. James Fennelly, Professor of Religious Studies at Adelphi University, $3,480 all-inclusive—For itinerary and application, Distant Horizons, Inc., 679 Tremont St., Boston, MA 02118; 1–800–333–1240, in Mass. 617–267–5343. **Turkey guidebook,** *Classical Turkey* by John Freely, published by Chronicle Books, $14.95—1–800–ALL–BOOK. **Winter Antiques Show,** January 26–February 3, 11:00 am to 9:00 pm daily, Sundays 11:00 am to 6:00 pm, Seventh Regiment Armory, Park Ave. and 67 St., New York; general admission $10—Tickets from Eula Johnson, East Side House Settlement, 337 Alexander Ave., Bronx, NY 10454; 212–665–5250.

DECK AS OUTDOOR ROOM

●*Pages 53 and 54:* **Keller Donovan,** 330 E. 59th St., New York, NY 10022; 212–759–4450. **Larry Bencze,** S.L. Bencze & Assoc., 51 Cranbury Neck Rd., Cranbury, NJ 08512; 609–655–5590. **Additional deck planning information is available through: The California Redwood Association,** Dept. DDK-90, 405 Enfrente Dr., Suite 200, Novato, CA 94949; Design-a-Deck Kit, $7.50. **Western Wood Products Association,** Dept. 567, Yeon Building, 522 SW 5th Ave., Portland, OR 97204; Outdoor Space catalog, $2. **Georgia-Pacific Corporation,** Dept. DIY 2820, PO Box 2808, Norcross, GA 30091; *The New Deck Guide*, $3. For a list of retail locations with the **Weyerhaeuser Design Center,** a computerized system that determines materials, costs and produces a schematic drawing, please write: Weyerhaeuser Design Center, 810 Whittington Ave., Hot Springs, AK 71902.

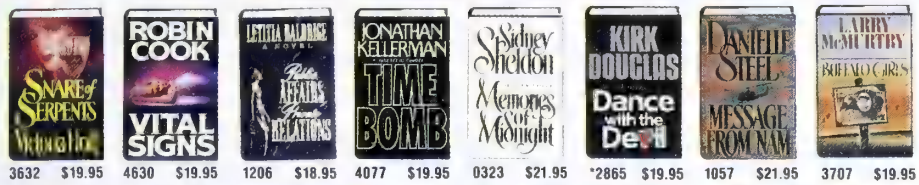
HOUSE OF THE 90s

●*Pages 57 to 71:* **Cosponsor:** American Wood Council, 1250 Connecticut Ave., NW, Washington, DC 20036. **Architect: Melanie Taylor,** design architect, **Lisa Gray,** project manager, Melanie Taylor & Associates, 441 Chapel St., New Haven, CT 06511. **Interior design:** Nancy Braithwaite Interiors, 2995 Lookout Pl., Atlanta, GA 30305. **Builder:**

(Continued on page 124)



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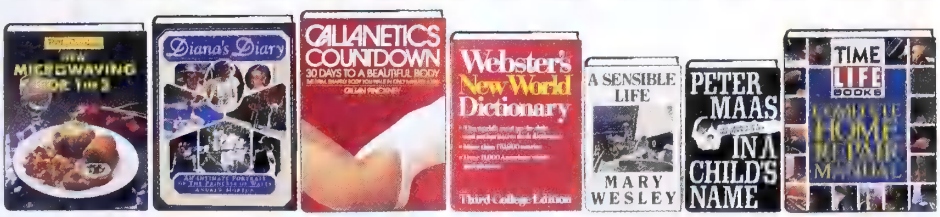
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EARTH ALERT

Continued from page 24

Council (NRDC), a well-respected, nonprofit law and public interest group, revealed that average toddlers have four times as much exposure as their parents to the eight most commonly used pesticides, and consume much more fruit than their parents—particularly apples and apple juice.

"When I read this report, the evidence was so stunning and compelling," said the intensely private actress, "that all my reticence about 'getting involved' went away. Here I am in a position to give my children anything they want, yet I can't provide them with wholesome food!"

With the guidance of NRDC, Streep and concerned friends from the Connecticut area where her family lives organized themselves into a group called Mothers and Others for Pesticide Limits. Their aim was to get markets and grocery stores to stock pesticide-free foods and also spread the word to parents about the very real dangers of these toxic chemicals.

In less than two years, Mothers and Others has shown itself to be an effective lobbying force on Capitol Hill. It was in great part through their efforts that the use of a particularly hazardous and pervasive toxin, Alar, which had been routinely sprayed on apple crops, has now been discontinued by American apple growers. More recently, Alar's manufacturer, the Uniroyal Chemical Co., has withdrawn the product internationally as well. And beginning in March 1991, as a result of increasing concern about the uncontrolled use of pesticides by foreign growers, the U.S. Customs Service will now require that country-of-origin labels appear on all imported fruit-juice products.

In the meantime, the project has hosted town meetings in farm areas such as Tyler, Tex., Macon, Ga., and southern Illinois. In Los Angeles, the group worked with the school board to pass a resolution calling for safe food in schools, and last June in Washington, D.C., they pulled together a coalition of major consumer and children's rights organizations to share information and discuss legislative agendas to promote jointly.

Although Meryl Streep had never entertained any ambitions to be a social activist, she is enthusiastic and optimistic about how well this new part will play—her own and that of Mothers and Others—and all American parents who want a better and safer world for their children. "The more we all pull together, the faster it will be accomplished," says the actress with a determined look on her famous face. ■

For more details, contact: Mothers and Others, 40 W. 20 St., New York, 10011. Phone: 212–727–4474.

PRODUCT INFORMATION

Continued from page 122

John Wieland Homes, PO Box 87363, Atlanta, GA 30337; Scott Coleman, project manager. **Permanent wood foundation**—American Plywood Assn., PO Box 11700, Tacoma, WA 98411; **installation**—Colson Construction, 5539 Kingsport Dr., NE, Atlanta, GA 30037. **Building materials**—Forest Materials Supply, 4895 Old National Hwy., College Park, GA 30337. **Insulation**—Owens-Corning Corp. (M), Fiberglas Tower, Toledo, OH 43659; **installation**—31-W Insulation, 109 Emma Ln., Woodstock, GA 30188. **Heating/air conditioning**—The Trane Co. (M), 1801 Park 270 Dr., Suite 400, St. Louis, MO 63146. **Security**—Rollins Protective Services Co., 1945 Cliff Valley Way, Suite 100, Atlanta, GA 30329. **Synthetic stucco**—Dryvit Systems, Inc. (M), 1 Energy Way, PO Box 1014, W. Warwick, RI 02893; **installation**—Evans Plastering & ATC, 1033 Franklin Rd., Suite 11288, Marietta, GA 30067. **Stair parts**—Heritage Hardwoods, Inc. (M), W3547 W. Anderson Ave., Shewano, WI 54166. **Garage Door**—Overhead Door Co. of Atlanta (M), 1865-D Beaver Ridge Cr., Norcross, GA 30071. **Drywall**—Georgia-Pacific Corp. (M), 2351 Button Gwinnett Dr., Norcross, GA 30091. **Retaining wall**—Keystone Creative Walls (M), 1265-R Alpharetta St., Roswell, GA 30075. **Vacuum system**—The Hoover Co. (M), 5750 B Buford Hwy., Doraville, GA 30340. **Ventilated closet shelving**—Schulte Corp. (M), 11450 Grooms Rd., Cincinnati, OH 45242. **Vinyl flooring in laundry room**—Armstrong World Industries (M), PO Box 3001, Lancaster, PA 17604; **installation**—Alpha Floorcovering, Inc., 184 N. Main St., Alpharetta, GA 30201. **Thermostat**—Chronotherm III, Honeywell (M), 1885 Douglas Dr. N., Golden Valley, MN 55422.

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● *Page 57*: **Roof shingles**—Certi-Last 30 Year Warranty Cedar Roof, Cedar Shake & Shingle Bureau, 515 116 Ave., NE, Suite 275, Bellevue, WA 98004. **Siding**—Inner-Seal® Smooth Lap Siding, Louisiana-Pacific Corp. (M), 111 SW 5 Ave., Portland, OR 97204. **Windows, exterior doors**—Pella, The Architect Series, Rolscreen Co. (M), 102 Main St., Pella, IA 50219. **Shutters**—Hampton, Vixen Hill Manufacturing Co., Inc. (M), Main St. Elverson, PA 19520. **Wood columns**—Dixie Manufacturing Co. (M), Box 2296, Gadsden, AL 35903. **Exterior paint**—#2080 Naples Cream Vapex Flat House Paint (walls), #2079 Oyster White Aqua Royal House & Trim (trim), #1485 Forest Shade Permalize House & Trim Finish (shutters)—Pratt & Lambert Paints (M), 75 Tonawanda St., Buffalo, NY 14207. A 47-page color brochure, *The Personality of Color*, is $2.50. **Paint contractor**—Ward Painting & Decorating, 1933 Hyannis Ct., Atlanta, GA 30337. **Brick sidewalk pavers**—Williams Brothers, 1800 Parkway Pl., Suite 1100, Marietta, GA 30067. **Garden design consultant**—Ryan Gainey, The Potted Plant, 3165 E. Shadowlawn Ave., NE, Atlanta, GA 30305. **Landscaping**—Terry Baker, John Wieland Homes, PO Box 87363, Atlanta, GA 30337.

● *Pages 58 and 59*: Loggia: **Half-round windows**—Pella, The Architect Series, Rolscreen Co. (M), 102 Main St., Pella, IA 50219. **Tile flooring:** Natural Slate Black, Terra Paver W79 Sand Drift (unpolished)—American Olean Tile Co. (M), 1000 Cannon Ave., Lansdale, PA 19446-0271. A 12-page color brochure, *Ceramic Style*, is $2. **White oak strip flooring**—Akers Wood Products (M), PO Box 239, Alcoa, TN 37701; member N.O.F.M.A. **Trim carpentry**—EJ Trim, Inc., 2425 Henderson Pines Ct., Tucker, GA 30084. **Interior doors here and throughout**—Morgan Products, Ltd. (M), PO Box 2446, Oshkosh, WI 54903-2446. A consumer brochure on interior/exterior door design is available free. **Interior locks**—The Schlage Co. (M), PO Box 193324, San Francisco, CA 94119. **Rocking chairs**, #26-5520, in custom color, Awlgrip Cream satin finish, $1,860/ea.—Weatherend Estate Furniture, Imagineering, Inc. (M), PO Box 648, Rockland, Maine 04841; 207–596–6483. **Black iron chairs**, #1GSW901, Devon Chair, $329—Currey & Company (R), 45 Bennett St., Atlanta, GA 30309; 404–351–5115. **Topiary,** by Jan Shoffner, $125—Country French Collection (R), 3211 Cains Hill Pl., Atlanta, GA 30305; 404–237–4907. Foyer: **Paint:** #2086 Tenné Vapex Flat Wall Finish/Cellu-Tone Satin (trim)—Pratt & Lambert Paints (M), 75 Tonawanda St., Buffalo, NY 14207. **Chairs**, #487 in stucco finish, #216/217, $1,945 (COM)—Baker, Knapp & Tubbs (M), 319 N. Hamilton St., High Point, NC 27260; 919–885–0186. **Fabric**, Oyster, #1104, linen—Hamilton Adams Linen (M), PO Box 2489, 101 Country Ave., Secaucus, NJ 07096-2489 and 104 W. 40 St., New York 10018; 212–221–0800; available for $39.75/yd. through Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184. Pillows—private collection. **Antique garden urn**, #AN11177, $1,400—Ainsworth-Noah and Associates, Inc.(R), 351 Peachtree Hills Ave., Atlanta, GA 30305; 404–231–8787. **Gothic lantern**, #0589 by Niermann Weeks, $2,182—John Rosselli (T,R), 523 E. 73 St., New York 10021; 212–727–2137. **Iron stars**, architectural supports, 9'', $15/ea.—Fine Americana (R), PO Box 7131, Shawnee Mission, KS 66207; 913–381–8610. **Painting**, "A Still Life with Fruit and Flowers," oil on panel, English School, #LA-43, $2,677—The Morgan & Allen Gallery (R), 2300 Peachtree Road, Atlanta, GA 30309; 404–355–5799. **Barometer**, #161-S, c. 1830, $2,400—Travis-Irvin (R), 351 Peachtree Hills Ave., NE, Suite 128, Atlanta, GA 30305; 404–237–5079.

● *Pages 60 and 61*: **Wood ceilings**—Douglas fir bead-board, Western Wood Products Assn., 522 SW 5 Ave., Portland, OR 97204. **Trim carpentry**—EJ Trim, Inc., 2425 Henderson Pines Ct., Tucker, GA 30084. **Paint:** Two parts #1753 Beeswax/one part #2086 Tenné Vapex Flat Wall Finish (walls); #2086 Tenné (ceiling, trim), #2260 Stonehenge (baseboard) Cellu-Tone Satin—Pratt & Lambert Paints (M), 75 Tonawanda St., Buffalo, NY 14207. A 47-page color brochure, *The Personality of Color*, is $2.50. **Lighting fixtures**—Progressive Lighting, 11580 Alpharetta Hwy., Roswell, GA 30076. **Fireplace**—Majestic Co. (M), 1000 E. Market St., Huntington, IN 46750. **All curtain/upholstery fabrics treated with Scotchgard Fabric Protector**—3M Protective Chemical Products Division, Bldg. 301-1E-03, 3M Center, St. Paul, MN 55144. A 30-page brochure, *How to Buy and Care for Fine Furnishings*, is free. **Giant Wicker chair** in mushroom #RW-30, with luxe pillows, $2,062 (COM); **giant chaise**, #RW-32 in Mushroom finish, with luxe pillows, Baker fabric #87-144, $2,723 (COM)—The McGuire Company (M), 1201 Bryant St., San Francisco, CA 94103; 415–626–1414. **Entertainment center**, #8072-10, in standard finish, $6,739; **console table** with travertine top, #5665 in standard finish, $3,301; **window treatment/curtain fabric**, #87-144, with fringe #30 in beige, $74/yd.; upholstery fabric thorughout room, Baker, #87-144, $74/yd.; **sofa**, #836-88, premium construction in special comfort down, $3,423 (COM); **two upholstered club chairs**, #836-38, 38'' W., $1,700/ea. (COM); **ottoman**, #6415-36, 36'' x 24'' in stucco white finish, $965 (COM)—Baker, Knapp & Tubbs (M), 319 N. Hamilton St., High Point, NC 27260; 919–885–0186. **Light-blue pillow fabric**, Medieval Moire in Regatta Blue, #1091/13, $78/yd.; **blue-and-white-check pillow and throw fabric**, Alexandria Plaid, #1083/4 in Blue, $78/yd.—Grey Watkins (T), 979 Third Ave., New York 10022; 212–371–2333. **Dark-blue pillow fabric,** #6043.01/630, New Mullion Twill, linen/cotton—Brunschwig & Fils (T), 979 Third Ave., New York, 10022; 212–838–7878; available for $48/yd through Wallpapers East (R), 1190 Third Ave., New York 10021; 212–861–9420. **Yellow pillow fabric**, #190811B, Thai VI, Sunbeam, $63/yd.—Rodolph, Inc. (T), PO Box 1249, Sonoma, CA 95476; 707–935–0316. **Pillows** made by—Cushion Works, 3235B Cains Hill Pl., Atlanta, GA 30305. **Dough tray**, #2GSD41, $145—Currey & Company (R), 45 Bennett St., Atlanta, GA 30309; 404–351-5115, and 897 Mansell Rd., Roswell, GA 30076; 404–587–3362. **Water jug**, $465; **French pottery bowls**, $330/ea.; **blue plate**, #ANF389, $210—Ainsworth-Noah and Associates, Inc. (R), 351 Peachtree Hills Ave., Atlanta, GA 30305; 404–231–8787. **Antique stool, side table, iron reindeer, wood slat bucket, candlesticks, rabbit painting, two stools, and fireplace mantel**—private collection. **Old Filipino offering bowl**, (on mantel), $400—Rattanworks (R,T), ADAC West, 349 Peachtree Hills Ave., Atlanta, GA 30305; 404–237–6765. **Beechwood and shell screen**, #5049-S, $2,850—Travis-Irvin Antiques (R), 351 Peachtree Hills Ave., Atlanta, GA 30305; 404–237–5079. **Sisal**, Singapore natural with Berge bleached border, $50-$55/yd.—Merida Meridian Inc. (M), PO Box 1071, Syracuse, NY 13201; 800–345–2200.

● *Pages 62 and 63*: **Wood ceiling, wainscoting**—Douglas fir bead-board, Western Wood Products Assn., 522 SW 5th Ave., Portland, OR 97204. **Trim carpentry**—EJ Trim, Inc., 2425 Henderson Pines Ct., Tucker, GA 30084. **Paint:** Two parts #1753 Beeswax/one part #2086 Tenné Vapex Flat Wall Finish; #2086 Tenné (ceiling), #2260 Stonehenge (baseboard) Cellu-Tone Satin—Pratt & Lambert Paints (M),



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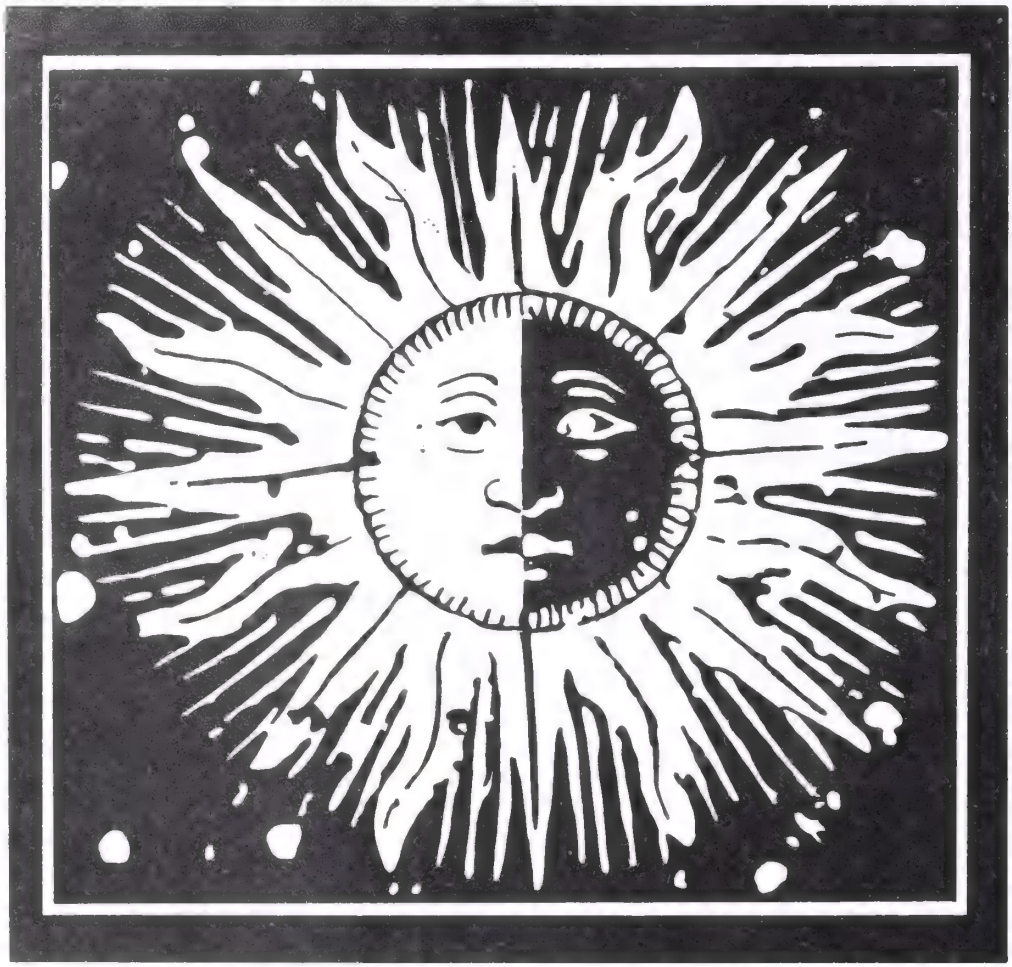
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75 Tonawanda St., Buffalo, NY 14207; **paint contractor**—Ward Painting & Decorating, 1933 Hyannis Ct., Atlanta, GA 30337. **Recessed lighting**—Nutone, Inc. (M), Madison and Redbank Rd., Cincinnati, OH 45227. **All curtain/upholstery fabrics treated with Scotchgard Fabric Protector**—3M Protective Chemical Products Div., Bldg. 301-1E-03, 3M Center, St. Paul, MN 55144. **Drapery, slipcover and upholstery fabric,** Oyster, #1104, linen—Hamilton Adams Linen (M), PO Box 2489, 101 Country Ave., Secaucus, NJ 07096; available through Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184. **Settee**, #6898-64, in Caramel, $3,163 (COM); **rounded armchair**, #3845A in Normandy white with fully upholstered seat and back, $2,085 (COM); **rounded side chair**, #3845, in Normandy white finish with fully upholstered seat and back, $1,709 (COM); **two square armchairs**, #456 in Normandy white finish with fully upholstered seat and back, $1,540 (COM); **two green/black square armchairs**, in finish #216-217, $1,450 (COM); **two decorated chests**, #5672-D, dark-green finish #216-217 (Drawer-pull decoration omitted; finish decoration matches chest color), $6,067—Baker, Knapp & Tubbs (M), 319 N. Hamilton St., High Point, NC 27260; 919–885–0186. 4'' **Wood tassels,** $195, lg. and $85, sm.—Charlotte Moss & Co. (R), 1027 Lexington Ave., New York; 212–772–3320. **Sisal**, Singapore natural with Berge Bleached border, $50-$55/yd.—Merida Meridian Inc. (M), PO Box 1071, Syracuse, NY 13201; 800–345–2200. **White urns**, #SM-5, $150/ea.—Hemisphere Corp. (M), 1319 Hickory St., Kansas City, MO 64102-1099; 800–821–5109. **Mirrors**, #740, 55'' x 36'', $700/ea.—Framed Picture Enterprises, 177 Highway 6 W. Batesville, MI 38606; 601–563–5608. **Trees**—The Potted Plant (R), 3165 E. Shadowlawn Ave., NE, Atlanta, GA 30305. **Prints** taken from *Early Floral Engravings*, by Emmanuel Sweert, $8.95—Dover Publications (R), 31 E. 2 St. Mineola, NY 11501; 516–294–7000. **Candlesticks**—private collection. **Caramba black-and-white bowl,** #58733, designed by Ulrica Hydman-Vallien, $145—Kosta Boda, (M) 233 W. Pkwy., Pompton Plains, NJ 07444; 201–831–1166. **Green pillow** fabric, Medieval Moire, #1091-8 in Moss rayon/cotton/linen, $116/yd.; **yellow pillow** fabric, Saffron, #190811B, spun rayon/cotton, $104/yd.—Thai VI, Sunbeam Inc. (T), PO Box 1249, Sonoma, CA 95476; 717–935–0316. **Orange plaid pillows**, Avignon Plaid, #1182/1—Grey Watkins (T), 979 Third Ave., New York, 10022; 371-2333. **Gilded arrow and flight finial set**, $700—Charlotte Moss Co. (R), 1027 Lexington Ave., New York 10021; 212–772-3320. **Lamp,** custom-made, $600—Nancy Braithwaite Interiors, 2995 Lookout Pl., Atlanta, GA 30305; 404–231–9894. **Curtains made by**—Judy Pratt & Associates, 1970 Tribble Dr., Atlanta, GA 30318. **Bullseye mirror**, c. 1825, $6,500—William Word Antiques (R), 707 Miami Circle, Atlanta, GA 30324; 404–233–6890. **Napkins**, #MLN001, Black Moonlight Print Napkin, $20/ea.—$A^2$, 226 W. 10 St., New York 10014; 212–633–2890. **Majolica cream plate**, #205802, 10'', set of 4, $80—The Haldon Group (M), 1900 Hurd Way, Irving, TX 75016 and 3245 West Story Rd., Irvington, TX 75016-5306; 800–228–4438. **Glasses**, #2968-14, Lotus Flute, $35/ea.; #2968-1, Lotus goblet, $35/ea.; **flatware**, #F45-5PS, Facette, 5-piece place setting, $80—Sasaki Crystal Inc. (M), 41 Madison Ave., New York 10010; 212–686–5080.

●*Pages 64 and 65:* View of deck: **Roof shingles**—Certi-Last 30 Year Warranty Cedar Roof, Cedar Shake & Shingle Bureau, 515 116 Ave., NE, Suite 275, Bellevue, WA 98004. **Siding:** Inner-Seal® Smooth Lap Siding, Louisiana-Pacific Corp. (M), 111 SW 5th Ave., Portland, OR 97204. **Windows/exterior doors:** Pella The Architect Series—Rolscreen Co. (M), 102 Main St., Pella, IA 50219. **Wood columns**—Dixie Pacific Manufacturing Co. (M), PO Box 2296, Gadsden, AL 35903. **Tile flooring:** Natural Slate Black, Terra Paver W79 Sand Drift (unpolished)—American Olean Tile Co. (M), 1000 Cannon Ave., Lansdale, PA 19446-0271. **Exterior paint:** #2080, Naples Cream Flat House Paint (walls), #2079, Oyster White Aqua Royal House & Trim—Pratt & Lambert Paints (M), 75 Tonawanda St., Buffalo, NY 14207. **Market umbrella**, $349—Currey & Company (R), 45 Bennett St., Atlanta, GA 30309; 404–351–1844. **Deck furniture**—Weatherend Estate Furniture, Imagineering Inc. (M), Box 648, Rockland, ME 04841; 207–596–6483. **Finial**, #ANF8162, $435—Ainsworth-Noah, PO Box 14325, Atlanta, GA 30324; 404–231–8787. **Iron bowl,** WC0016, $65—Curry & Co., 45 Bennett St., Atlanta, GA 30309; 404–351–5115. **Lettuce plate**, $40—Eigen Arts (M), 150 Bay St., Jersey City, NJ 07302; 201–798–7310. **Octagon room: White oak strip flooring**—Akers Wood Products (M), PO Box 239, Alcoa, TN 37701, member N.O.F.M.A. **Paint:** #1323 Bouclé (ceiling)/#2086 Tenné (walls) Vapex Flat Wall Finish; #2086 Tenné Cellu-Tone Satin (trim, baseboard)—Pratt & Lambert Paints (M), 75 Tonawanda St., Buffalo, NY 14207. **Tub chair,** #5050, #50 Stately Homes finish, fabric #68-225, $5,953 (COM) **fabric**, **daybed**, #6862-90, with **fabric,** 68-225, $2,165 (COM); **ottoman**, #6413-11, with **fabric**, #68-225, $665; **round lamp table**, #5656-D painted finish, faux-marble top, $2,114; **aqua pillow fabric**—Baker, Knapp & Tubbs (M), 319 N. Hamilton St., High Point, NC 27260; 919–885–0186. **Curtain fabric** and **table skirt,** HC79255, in Organdy, $11/yd. (white)—Decorator's Walk (T), 979 Third Ave., New York 10022; 404–261–7769. **Curtain Fabric Trim**, #68-225—Baker, Knapp & Tubbs (M), 319 N. Hamilton St., High Point, NC 27260; 919–885–0186. **Decorative painting of ceiling** by Linda Ridings—ARTEMURA-Design and ornamental painting, 994 Lanier Blvd., Atlanta, GA 30306; 404–872–6708. **Blue vase**, soda glass, #1-G3011, $775—Ainsworth-Noah and Associates, Inc. (R), 351 Peachtree Hills Ave., Atlanta, GA 30305; 404–231–8787. **Antique Aubusson pillow**, $550-$700—The Gables (R), 711 Miami Circle, NE, Atlanta, GA 30324; 404–231–0734. **Small box**, $395—Woodward & Warwick (R), 2297 Peachtree Rd., NE, Atlanta, GA 30309; 404–231–8787. **Light,** $995—Ainsworth-Noah and Associates (R), 351 Peachtree Hills Ave., Atlanta, GA 30305; 404–231–8787.

●*Pages 66 and 67:* Master Bath: **Plumbing fixtures/fittings:** Vintage Bath Whirlpool K-702 in Jersey Cream, Antique Bath Faucet with Handshower K-109 in polished brass; Caxton Under Counter Lav K-2210 in Jersey Cream, Antique Lav Faucet K-109 in polished brass; K-1566 Sonata Shower in Jersey Cream, K-9891-B Glassworks Door (not shown); K-3397-EB San Raphael Toilet in Jersey Cream (not shown)—Kohler Co. (M), Kohler, WI 53044. A complete set of catalogs plus a 68-page all-color idea book, *Bath Persona*, is $8. **RE:Flect Wall Mirror System:** Two MFC2038 cabinets, RF4042 arc mirror, two SK38 mirrored side kits, RFS40 shelf—Robern, Inc. (M), 1648 Winchester Rd., Bensalem, PA 19020. **Tub deck, vanity top:** C1-4300 Cameo in satin sheen—Avonite Inc. (M), 5100 Goldleaf Cr., Suite 200, Los Angeles, CA 90056; **fabrication/installation:** Kurtak Corp., 981 Ashby St., NW, Atlanta, GA 30318. **Vanity,** Wood-Metal Concord Square Oak unfinished—Wood-Mode Industries, Inc. (M), 1 Second St., Kreamer, PA 17833; **installation**—Cabinet Craft, a John Wieland Company, 4850 Massachusetts Blvd., Atlanta, GA 30337. **Paint:** #2134 Antique Ivory Vapex Flat Wall Finish (ceiling, walls)/Cellu-Tone Satin (trim)—Pratt & Lambert Paints (M), 75 Tonawanda St., Buffalo, NY 14207. **Quarry tile:** Q08 Maize/A34 Raven Decorative Dots—American Olean Tile Co. (M), 1000 Cannon Ave., Lansdale, PA 19446-0271. A 12-page color brochure, *Ceramic Style*, is $2. **Mirror:** Boutique Reversible Mirror #7251 in gold—The French Reflection, Inc. (R), 820 S. Robertson Blvd., Los Angeles, CA 90035. *Master Bedroom*: **Paint:** #1709 Burmese Gold (ceiling) #1709 Burmese Gold and #2086 Tenné (striped walls) Vapex Flat Wall Finish; #2086 Tenné Cellu-Tone Satin (trim)—Pratt & Lambert Paints (M), 75 Tonawanda St., Buffalo, NY 14207. **Paint contractor:** Ward Painting & Decorating, 1933 Hyannis Ct., Atlanta, GA 30337. **All fabrics treated with Scotchgard Fabric Protector**—3M Protective Chemical Products Div., Bldg. 301-1E-03, 3M Center, St. Paul, MN 55144. A 30-page booklet, *How To Buy and Care for Fine Furnishings*, is free. **Mirror**, #0789A, $1,820—Travis-Irvin Antiques (R), 351 Peachtree Hills Ave., NE, Suite 128, Atlanta, GA 30305; 404–237–5079. **Regency stool**, #5118, in finish SH-18, black and gold, fabric #79-367, $3,156—Baker, Knapp & Tubbs (M), 319 N. Hamilton St., High Point, NC 27260; 919–885–0186. **Tizio lamp**, $340—Museum of Modern Art, Mail Order Dept., 11 W. 53 St., New York 10019; 800–447–MOMA. **Folding mirror,** $470—Ainsworth-Noah, 351 Peachtree Hills Ave., Atlanta, GA 30305; 404–231–8787. **Bamboo stool** on sink—private collection. **Bamboo and brass tray**, #04/138, $175; **hat racks,** #04/255 and 04/254, $95/ea.—Bennett St. Antiques (R), 25 Bennett St., NW, Atlanta, GA 30309; 404–351–4633. **Apothecary jars**, $80 to $90—Jacqueline Adams Antiques & Interiors, 2300 Peachtree Rd., NW, Atlanta, GA 30309; 404–355–8123. **Linen hand towel**, $40 to $80—Anichini, Tunbridge, VT; 800–553–5309. **Bamboo stool**, #3066, $160—Woodward & Warwick, Inc. (R), 2297 Peachtree Rd., NE, Atlanta, GA 30309; 404–355–6607. **Fieldcrest towels,** Royal Velvet Classic, **bath towels,** #5213, $13; **washcloth,** #5113, $6—Fieldcrest (M), 60 W. 40 St., New York 10018; 212–536–1200. **Topiaries**. $125/ea.—Jan Schoffner, Country French Collection (R), 3211 Cains Hill Pl., Atlanta, GA 30305; 404–237–4907. *Master Bedroom*: **Sofa**, #848-89, 89'' wide, $3,288, covered in Baker **fabric** #79-367; **iron bed**, #4824-05D, in verde green finish, $5,779; **Trafalgar chair**, #5146, $2,896, Stately Homes finish, #46, **fabric**, #79-367, $132/yd.; **center table**, #5759, Surrey, 36'' dia., $3,144; **curtain, roman shade and bedding fabric,** off-white #79-367, $132/yd. and yellow #42-239, $78/yd.—Baker, Knapp & Tubbs (M), 319 N. Hamilton St., High Point, NC 27260; 919–885–0186. **Floor lamps**, custom-made, $600/ea.—Nancy Braithwaite Interiors, 2995 Lookout Pl., Atlanta, GA 30305; 404–231–9894. **Pottery pitcher**, $120—Ainsworth-Noah and Associates (R), 351 Peachtree Hills Ave., Atlanta, GA 30305; 404–231–8787. **Tray table**, #04248, $395—Bennett Street Antiques (R), 25 Bennett St., NW, Atlanta, GA 30309; 404–351–4633. **Horn magnifying glass,** #3080, $160—Woodward & Warwick, Inc. (R), 2297 Peachtree Rd., Atlanta, GA 30309; 404–355–6607. **Irish mirror**, #990/304, $2,975—A & M Antiques (R), 351 Peachtree Hills Ave., NE, Suite 237, Atlanta, GA 30305; 404–231–4147. **Natural Popcorn throw,** $130—Three Weavers (T,R), 1206 Brooks St., Houston, TX 77009; 713–224–3165. **Button knot napkin**, #SKN010 in white, $22—$A^2$, 226 W. 10 St., New York 10014; 212–633–2890. **Black leather box**, #OD/7, 12'' round, $390—Marcovicci Designs (T), 50 Temple Pl., Boston, MA 02111; 617–426–3607. **Tizio lamp,** large, $340—Museum of Modern Art, Mail Order Dept., 11 W. 53 St., New York 10019; 800–447–MOMA. **Aalto vase**, #1303222000, $225, 8¾''—Ahlstrom Iittalia (M), 175 Clearbrook Rd., Elmsford, NY, 10523; 914–592–9332. **Plate**, #206702, 10'' round, set of 4, $80—The Haldon Group, PO Box 165306, Irving, TX 75016. **Telephone**, $24.95—RCA/Consumer Relations Dept., MS-1-455, PO Box 1976, Indianapolis, IN 46206; 800–336–1900. **Decorative painting**—Linda Ridings, ARTEMURA, Design & Ornamental Painting, 994 Lanier Blvd., NE, Atlanta, GA 30306; 404–872–6708. **Roman shade and bed curtains made by**—George & Associates, 695 Miami Circle, NE, Atlanta, GA 30321. **Bed coverings, dust ruffle made by**—Judy Pratt & Associates, 1970 Tribble Dr., Atlanta, GA 30318. **Pillowcases**—Esprit; 800–845–1661, ext. 2994. **Honey pot**—private collection. **Sisal,** Madagascar Androka, $60 to $65/yd.—Merida Meridian Inc. (M), PO Box 1071, Syracuse, NY 13201; 800–345–2200 **Black Tray**, #1687, $950—Wholesale Antiques (T), 730 Miami Circle, NE, Atlanta, GA 30324; 404–233–5149.

●*Pages 68 and 69: Bottom right:* **Kitchen cabinets:** Wood-Mode Hallmark Raised Panel Square in natural oak—Wood-Mode Industries, Inc. (M), 1 Second St., Kreamer, PA 17833; **installation:** Cabinet Craft, a John Wieland Company, 4850 Massachusetts Blvd., Atlanta, GA 30337. **Countertop:** C1-100 Gibraltar Grey in satin sheen—Avonite Inc. (M), 5100 Goldleaf Circle, Suite 200, Los Angeles, CA 90056; **fabrication/installation:** Kurtak Corp., 981 Ashby St., NW, Atlanta, GA 30318. **Plumbing fixtures/fittings:** K-6562 Aperitif bar sink, K-118 Antique bar sink faucet; (not shown: K-5942 Brookfield sink, K-148 Antique faucet, 41310 spray control/hose)—Kohler Co. (M), Kohler, WI 53044. **Appliances:** Single Electric Wall Oven ESO 202 in white, Microwave-Convection Combination Electric Wall Oven CSO 202 in white, two sealed burner Domino GDS 103 gas cooktops, barbecue grill Domino EDB 203, wok Domino GDW 103—Creda Inc. (M), 5700 W. Touhy Ave., Chicago, IL 60648. **Not shown:** Model JRSD 246 side by side refrigerator in white, two Model DU598W dishwashers in white—Jenn-Air Co. (M), 3035 Shadeland, Indianapolis, IN 46226-0901; heavy duty washer A712 in white, heavy-duty, Auto-Dry Control D612 in white—The Maytag Co. (M), Newton, IA 50208. **Range hood:** Wall-Mount Hood with dual blower and three-sided brass rail—Abbaka, 435 23 St., San Francisco, CA 94107. **Paint:** #2296 Zephyr Hills Vapex Flat Wall Finish (walls, ceiling)/Cellu-Tone Satin (trim)—Pratt & Lambert Paints (M), 75 Tonawanda St., Buffalo, NY 14207. **Copper pot,** #1-AN1113, $156; **copper pot**, #1-AN1112, $156; **copper saucepan**, #1-AN11124, $309; **copper saucepan**, #1-AN1126, $270, **copper pot**, #AN1125, $156; **green pottery bowl** with oranges, #AN11114, $330—Ainsworth-Noah and Associates, Inc. (R), 352 Peachtree Hills Ave., Atlanta, GA 30305; 404–231–8787. **Baskets and baskets with herbs,** $60 to $150—Palecek (M), 2514 Florida Ave., Richmond, CA 94808-0225; 415–236–7730. **Dish towel**, $2/ea.—TAG, Trade Associate Group (T), 1730 W. Wrightwood, Chicago, IL 60614; 312–871–1300. **Wire basket**, #MO16 $70—COCO, Co. (M), 175 East Delaware #9204 Chicago, IL 60611; 312–829–0069. **Mixing bowl, brown basket, lobster pot and antique ladles**—private collection. **Mixmaster**, #KSM90, $275—KitchenAid (M), 701 Main St., St. Joseph, MI 49086; 616–982–4567. **Heraldic plate**, #2043, $525—Wholesale Antiques (T), 730 Miami Cr. NE, Atlanta, GA 30324; 404–233–5149. **Wood dough trays** in cabinets, 1FMM18L, $79/ea.—Currey & Company (R), 45 Bennett St., Atlanta, GA 30309; 404–351–5115. **Tureens**—Mottahedeh (T), 225 Fifth Ave., New York; 212–685–3050. **Glasses** in cabinet, $45/ea.; Mondo large goblet—Ahlstrom Iittalia (M), 175 Clearbrook Rd., Elmsford, NY 10523; 914–592–9332. **Fennel pitcher**, $70 and **squash**, $52—Eigen Arts (M), 150 Bay St., Jersey City, NJ 07302; 201–798–7310. **White cups and saucers**, from a 20-piece set for 4, $89.95—Crate and Barrel, PO Box 3057, Northbrook, IL 60065; 800–323–5461. **TV,** #13233KW, 13'', $289, color—RCA/Consumer Relations Dept., MS-1-455, PO Box 1976, Indianapolis, IN 46206; 800–336–1900. **White rattan bar stools**, #0355 in camellia white finish, $689/ea.—The McGuire Company (M), 1201 Bryant Ave, San Francisco,

(Continued on page 126)

PRODUCT INFORMATION

Continued from page 125

CA 94103; 415–626–1414. **Blue-and-white ceramic dishes**, $24/cup & saucer; $37/plate—Majolica Works (M), Studio 1, Manchester Craft Center, Oak St., Manchester, England, and Danal (R), 90 E. 10 St., New York, 10003; 212–982–6930. **Glasses with orange juice, basket with dish towels, and cutting board**—private collection. *Top left:* **Paint:** #2094 Golden Straw Vapex Flat Wall Finish (ceiling)/Cellu-Tone Satin (trim)—Pratt & Lambert Paints (M), 75 Tonawanda St., Buffalo, NY 14207. **Chest**, #8006, $2,195; **plaid fabric**, #24-102, #33-172—Baker, Knapp & Tubbs (M), 319 N. Hamilton St., High Point, NC 27260; 919–885–0186. **Headboard and bed**—George & Associates, 695 Miami Circle, NE, Atlanta, GA 30324. **Wicker side table**, #CJ85F, natural finish, $350—The McGuire Company (M), 1201 Bryant St., San Francisco, CA 94103; 415–626–1414. **TV**, #F20539DG, 20", color, $369—RCA/Consumer Relations Dept., MS-1-455, PO Box 1976, Indianapolis, IN 46206; 800–336–1900. **Wall covering**, natural bamboo wall covering, #DF3MR998—Seabrook (M), 351 Peachtree Hills Ave., Suite 113, Atlanta, GA 30305; 404–261–7792. **Mirror**, #T313, $1,197—The Phillips Collection (M), 25-11 Hunter's Point Ave., Long Island City, NY; 718–482–7676. **Picture frames**, cherry and ashwood, $100—Jerome Hershey, 34½ N. Queen St., Lancaster, PA 17603; 717–397–6355. **French deck chair**, $10,500/pr.—Jacqueline Adams Antiques & Interiors (R), 2300 Peachtree Rd., NW, Suite B110, Atlanta, GA, 30309; 404–355–8123. **Round leather box**, #OD/1 in cognac, 2" dia., $60—Marcovicci Designs (T), 50 Temple Pl., Boston, MA 02111; 617–426–3607. **Suitcase-and-stand coffee table**, water repellent finish, #04290C, $650—Bennett Street Antiques (R), 25 Bennett St., NW, Atlanta, GA 30309; 404–351–4633. **Tent lamps** in matte black, #97949, $75/ea.—Conran's (R), 10 Astor Pl., New York 10003; 212–674–4800. **Dog**—private collection. **Window and bed fabric**, #HA2504, Oyster Sailcloth, cotton—Hamilton Adams Linen (M), PO Box 2489, 101 County Ave., Seacaucus, NJ 07096-2489; 201–866–3250; available through Anne Mullin Interiors, Greenwich Ave., Greenwich, CT. **Bed sheets**, solid colors, terra cotta and buttermilk, cotton/polyester, queen flat and fitted $35/ea., twin flat and fitted, $18/ea., standard cases, $22/pr.—Sheridan (R), PO Box 164, Greenville, NC 29602-0164; for ordering and retail outlets call: 800–777–9563. **Sisal**, Tasitex, $50 to $65/yd.—Merida Meridian (T), PO Box 1071, Syracuse, NY 13201; 1–800–345–2200. *Center left:* **Paint:** #1328 Light Aqua Vapex Flat Wall Finish (walls); #2127 Snoflake Vapex Flat Wall Finish (ceiling)/Cellu-Tone Satin (trim)—Pratt & Lambert Paints (M), 75 Tonawanda St., Buffalo, NY 14207. Two **armoires**, ##5606P, painted all-white with no contrast color trim, $7,648/ea.—Baker, Knapp & Tubbs (M), 319 N. Hamilton St., High Point, NC 27260; 919–885–0186. **Wicker chair**, #RW-20/X Camellia white finish, $1,046; **bed headboard**, #RW-140T, finish Camelia white, $456—The McGuire Company (M), 1201 Bryant St., San Fransico, CA 94103; 415–626–1414. **White fabric**, Organdy, #HC79255, $11/yd.—Decorators Walk, 979 Third Ave., New York 10022; 212–355–5300. **Dressing table mirror**, French, $895—A & M Antiques (R), 351 Peachtree Hills, NE, Suite 237, Atlanta, GA 30305; 404–231–4147. **Antique pillows**, $96-$185—Cornelia Powell (R), 271-B East Paces Ferry Rd., Atlanta, GA 30305; 404–365–8511. **White lace sheets**—Atelier Martex; 800–845–1661, ext. 2994. **Bamboo chair**, $220—Woodward & Warwick (R), 2297 Peachtree Rd., NE, Atlanta, GA 30309; 404–355–6607. **Crystal dressing bottles**, $1,495/set; **silver hand mirror**, $265—The Gables, 711 Miami Circle, NE, Atlanta, GA 30324; 404–231–0734. **Pink vase**, #48466, Minos Vase ½" H., $90—Kosta Boda USA Ltd., (M), 233 West Pkwy., Pompton Plains, NJ 07444; 201–831–1166. **Cloth bunny**, custom-made, $150, lg., $55, sm.—Tracy Troutman (R), 2892 Burden St., Atlanta, GA 30318; 404–792–8926. **Bow Lamps**, #420, $290/ea.—Hobe Sound Lamp Company (M), 505 Whitehall St., SW, Atlanta, GA 30303; 404–577–4469. **Patchwork quilt**—private collection. **Sisal**, Singapore Natural—Merida Meridian, Inc. (M), PO Box 1071, Syracuse, NY 13201; 800–345–2200. **Yellow pillow fabric**, #A2558, Buttermilk—Hamilton Adams Linens (M), PO Box 2489, 101 Country Ave., Secaucus, NJ 07096; available through Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184. **Child's chair**, French, $1,900—Jacqueline Adams Antiques & Interiors (R), 2300 Peachtree Rd., NW, Atlanta, GA 30309. *Bottom left:* **Windows:** Pella The Architect Series—Rolscreen Co. (M), 102 Main St., Pella, IA 50219. **Paint:** #2127 Snoflake Cellu-Tone Satin (trim)—Pratt & Lambert Paints (M), 75 Tonawanda St., Buffalo, NY 14207. **Ceiling fan:** #23827 42-inch fan in white—Hunter Fan Co. (M), 2500 Frisco Ave., Memphis, TN 38114. **Wicker chairs**, #ZA335, Camellia white $714/ea.; **dining table**, #ZA-92, 51" D., finish Camellia white, $814; **wicker side-chairs**, #ZA-315/SL, finish Camellia white, $474/ea.—The McGuire Company, 1201 Bryant St., San Francisco, CA 94103; 415–626–1414. **Red-and-white-striped fabric**, Michelle, #4274, rouge/blanc (04)—Manual Canovas (T), 979 Third Ave., New York 10022; 212–752–9588; available for $87/yd. at Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184. **Twig urn vase**, $150—RT Ouzts & Co. (R), PO Box 261, Belmont, NC 28012; 704–825–3646. **White cat, bunny, brown table, stool, brown bowl**—private collection. **Curtain fabric** #HA1104, Oyster, linen; #HA2260, Fire, cotton/linen—Hamilton Adams Linens available at Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184. **Striped wallpaper**, #9550.27, green tea—Clarence House (T), 211 E. 58 St., New York 10022; 212–752–2890; available at Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184. **Decorative painting in arch**, Linda Ridings—ARTEMURA, Design and Ornamental Painting, 994 Lanier Blvd., NE, Atlanta, GA 30306; 404–872–6708. **Pillows**—Cushion Works, 3235B Cains Hill Pl., Atlanta, GA 30305. **Brown pot**, $330–Ainsworth-Noah and Associates, 351 Peachtree Hills Ave., Atlanta, GA 30305; 404–231–8787. **Green lettuce plates**, $40/ea.; **lemon**, $32—Eigen Arts (M), 150 Bay St., Jersey City, NJ 07310; 201–798–7310 available at Bergdorf Goodman, New York. **Red-and-white towel**, $2—Tag Industries (T), 1730 W. Wrightwood, Chicago, IL 60614; 800–621–8350. **Plant stand**, from the collection of Andy Warhol, 19th c. American, demilune étagère, $1,200—John D. Oetgen Fine Antiques (R), 2300 Peachtree Rd. NW, Suite B-109, Atlanta, GA 30309; 404–352–1114. *Top right:* **Skylight, windows:** Pella—Rolscreen Co. (M), 102 Main St., Pella, IA 50219. **Paint:** #2086 Tenné Vapex Flat Wall Finish (ceiling, walls)/Cellu-Tone Satin (trim)—Pratt & Lambert Paints (M), 75 Tonawanda St., Buffalo, NY 14207. **Tile flooring:** Natural Slate Black, Terra Paver W79 Sand drift (unpolished)—American Olean Tile Co. (M), 1000 Cannon Ave., Lansdale, PA 19446-0271. **Recessed lighting**—Nutone, Inc., Madison and Redbank Rd., Cincinnati, OH 45227. **Chaise lounge**, #ZA 284 SL in Devonshire cream, $1,879; **ottoman**, #ZA 285/SL in Devonshire Cream, $620; **side table** with shelf, #ZA83 in Devonshire Cream, $444—The McGuire Company (M), 1201 Bryant St., San Francisco, CA 94103; 415–626–1414. **Paintings:** "Still Life with Autumn Fruit," #2M-11, Gerald Cooper, English, $14,800; "Figure in the Woods," #I-1; "Follower of Sir Frank Brangym," watercolor, $1,460—Morgan & Allen Gallery (R), 2300 Peachtree Rd., Suite B-108, Atlanta, GA 30309; 404–355–5799. **Ironwork**—Michael Shaffer, 1155 Dantal Ct., Stonemountain, GA 30083; 404–469–2680. **Fish basket**, $125; **ledger books**, $100/ea.—Jacqueline Adams Antiques & Interiors (R), 2300 Peachtree Rd., NW, Atlanta, GA 30309; 404–355–8123. **Kilim pillow**, #M700, $90—Rattanworks, ADAC West, Peachtree Hills, Atlanta, GA 30305. **Throw**, #L10, $175—Three Weavers, 1206 Brooks St., Houston, TX 77009. **Curtain fabric**, #HA1104, Oyster, linen, $39.75/yd.—Hamilton Adams Linens available at Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184. **Lamp**, #F-5201-8, $240—Koch & Lowy (M), 21-24 39th Ave., Long Island City, NY 11101; 718–786–3520. **Dish with fruit and plant pot**—private collection.

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●*Pages 78 to 85:* **Decorator: Joyce Crawford,** ASID, 4326 E. Calle Feliz, Phoenix, AZ 85018; 602–952–0080. **Architect: Wayne Lloyd, McHugh, Lloyd, Tryk**, 235 Montezuma Ave., Santa Fe, NM 87501; 505–988–9789.

●*Page 78:* **Portrait:** Textile, "Two Grey Hills" weaving—Dewey Galleries, Ltd., On The Plaza, 74 E. San Francisco, Santa Fe, NM 87501; 505–982–8632.

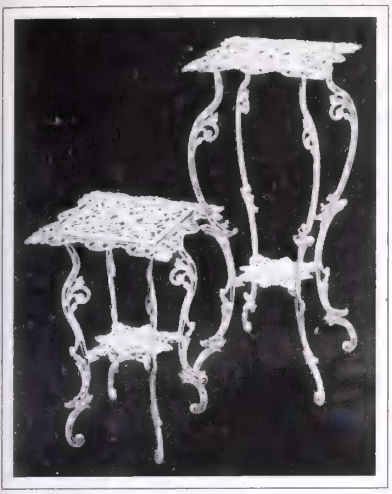
●*Page 81.* **Sculpture: Lodgepole-and-rawhide dining chairs**—Don Alderson Assoc., 639 N. La Peer Dr., Los Angeles, CA 90069; 213–550–6228. "Madonna," by Frank McGuire, Native American—The Givingness Gallery, Eldorado Hotel, 309 W. San Francisco, Santa Fe, NM 87501; 505–988–4721. **Dining table pottery:** Blue-and-white Talavera Pottery set with Nambe chargers—Foreign Traders, 202 Galisteo St., PO Box 1967, Santa Fe, NM 87504-1967; 505–983–6441. **Baskets:** Burden Basket by Salish Tribe, two baskets over bookshelves—Kania-Ferrin Gallery, Traditional Native American Art, 662 Canyon Rd., Santa Fe, NM 87501; 505–982–1737. **Pillows on sofa:** Hand-woven by Victoria Rabinowe—Santa Fe Weaving Gallery, 124-½ Galisteo St., Santa Fe, NM 87501; 505–982–1737.

●*Pages 84 and 85:* **Statues:** "Silver Kachinas" by Jeffrey Castillo—Sun Country Traders, 123 E. Water St., Santa Fe, NM 87501; 505–982–0467. **Pot:** Glazed pot with antlers by Peter Jones—El Parian Gallery, 116 W. San Francisco, Santa Fe, NM 87501; 505–984–3150. **Mask:** Gourd mask on wall by Robert Rivera—The Givingness Gallery, Eldorado Hotel,

(Continued on page 139)

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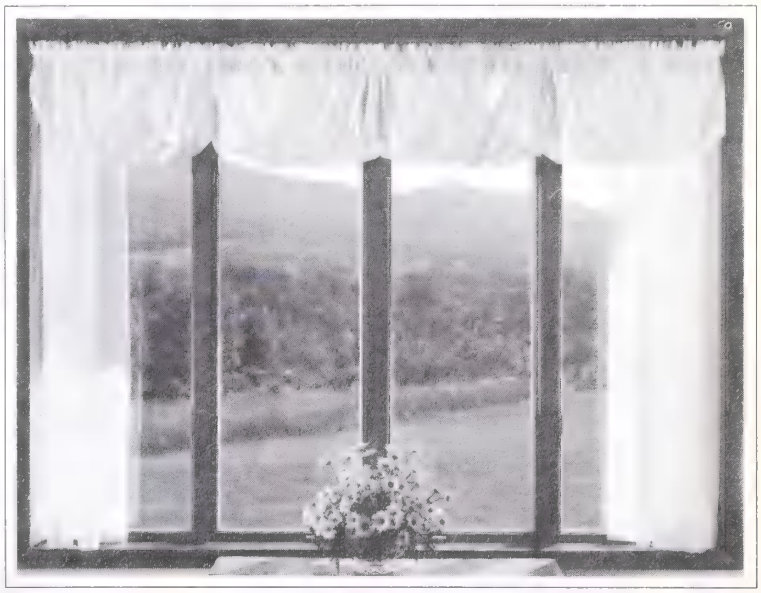
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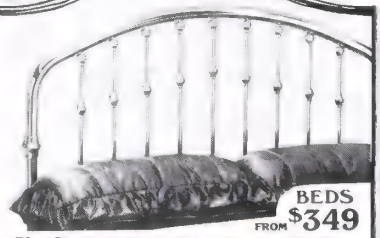


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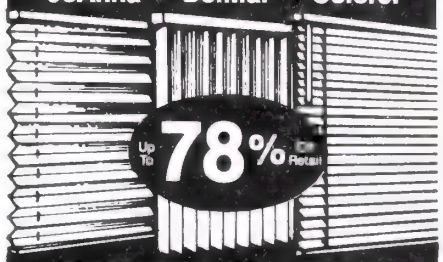
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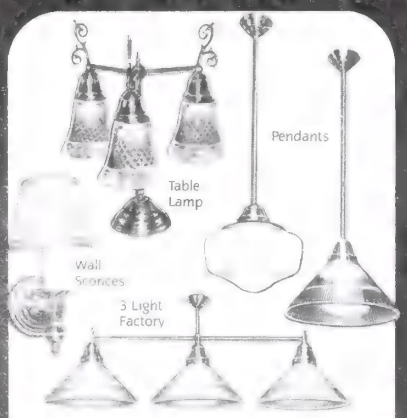
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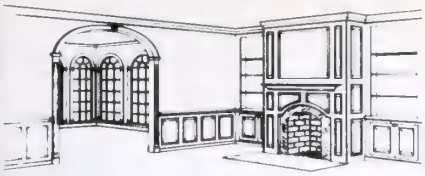
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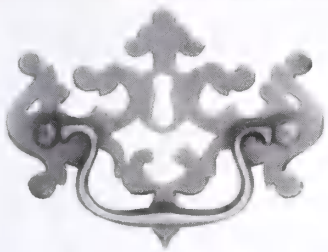
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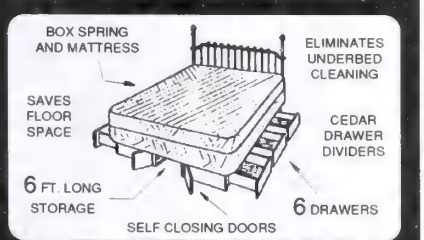
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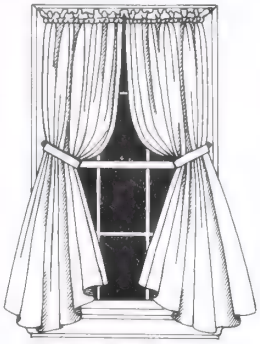
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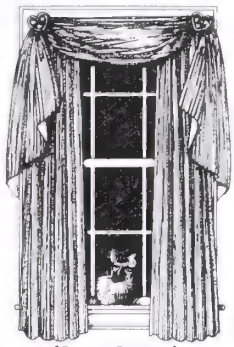
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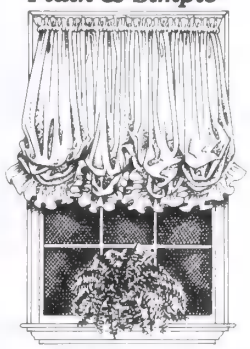
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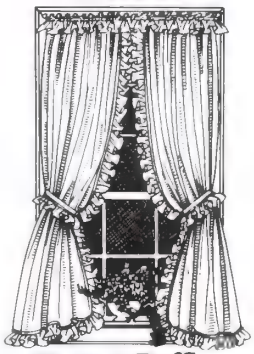
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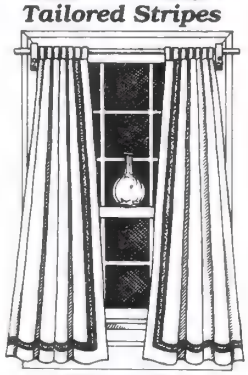
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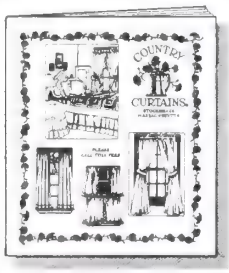
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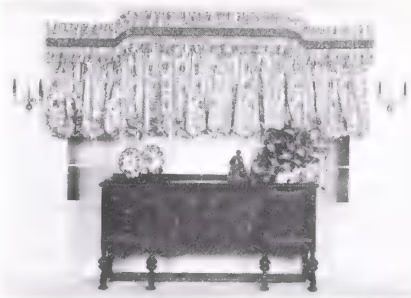
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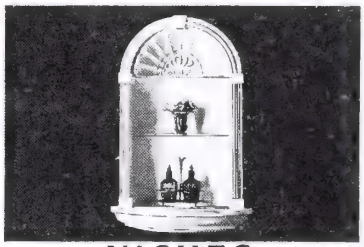
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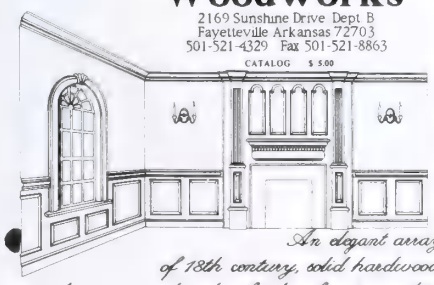
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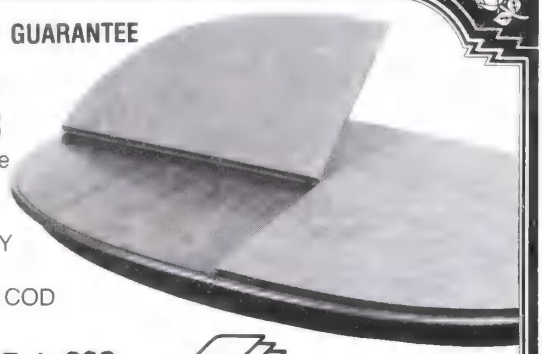
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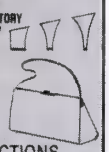
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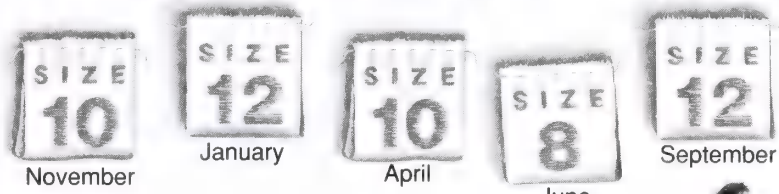
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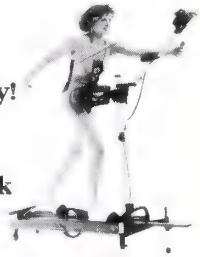
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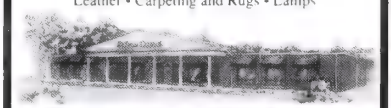
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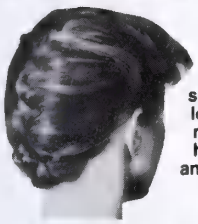
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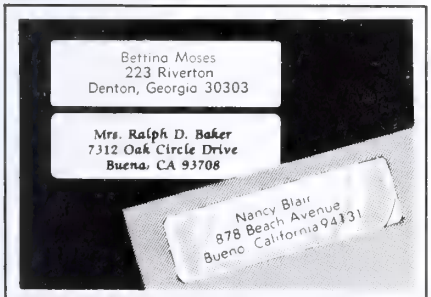
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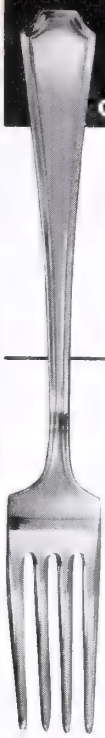


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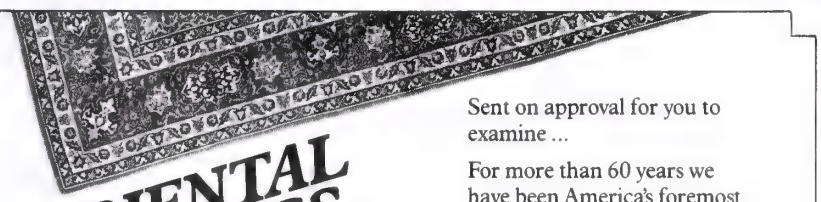
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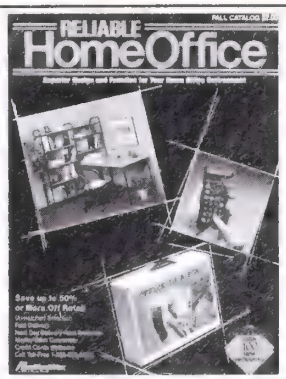
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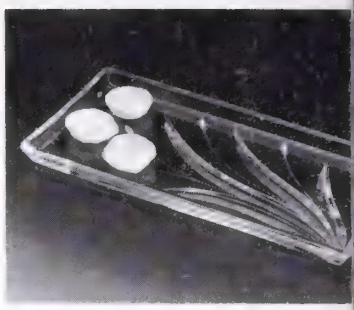
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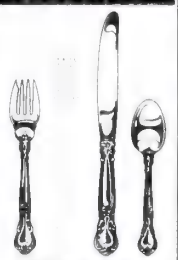


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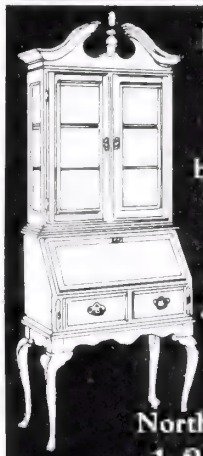


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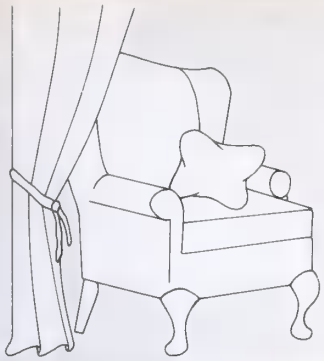
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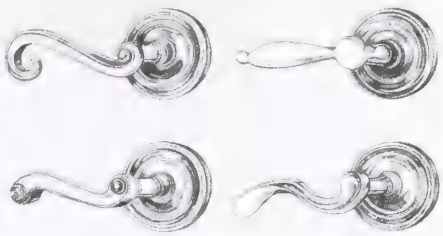
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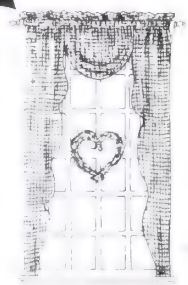


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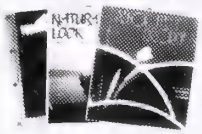
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PRODUCT INFORMATION

Continued from page 126

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THE GILT EDGE

●*Pages 86 and 87:* **Custom leaf finish backdrop,** $1500—Eon Arts, Inc., 457 Broome St., New York 10013; 212–941–1170. **Gold tiles,** Fire and Earth Lustre Glaze Tile, $55/sq. ft.—Ann Sacks Tile and Stone (T). Showrooms in Vancouver, Seattle, Portland, Los Angeles and San Francisco; 800–488–TILE. **Four-ply Weave Parlour armchair,** in black wash, (painted with gold stripes by Timothy Burbank) #773093, black oak, $336; chair cushions also available—Palecek, PO Box 225, Station A, Richmond, CA 94808; 415–236–7730. **Decorative painter Timothy Burbank**—239 W. 16 St., #C1, New York 10011-6003; 212–645–5815. **Chandelier,** #C107B-20, $2,544—Period Lighting Fixtures (R,T), 1 W. Main St., Chester, CT 06412; 203–526–3690. **Iron Bench,** $2,295—Barneys New York, 106 Seventh Ave., New York 10011; 212–929–9000. **Hooped-Back Regency armchair,** $985—Irving & Jones (R,T), Village Center, Colebrook, CT 06021; 203–379–9219. **Mosaic tile-topped side table,** with gold-painted metal base, designed by Anna Syrett, $325., available through—SMINK Inc., 3032 Mockingbird Lane, Dallas, TX 75205; 214–691–1270; AD Hoc Softwares (R), 410 W. Broadway, New York 10012; 212–925–2652.; Anna Syrett, 228 W. 28 St., New York 10014; 212–627–2688. **Gilded bamboo child's chair,** $125—Judyth van Amringe, 107 Greene St., New York 10012; 212–925–4749. **Blue painted table,** by Lisa Wederquist, $1,200, available through—Frederick Williams (T) 200 Lexington Ave., New York 10016; 212–686–6390. **Sunburst wall-hanging,** $375—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212–861–4390. **Klimt-inspired, hand-painted table,** wrought-iron base (behind wicker chair) by Ercole, 28″ D., $1,500—ABC Carpet & Home, 888 Broadway, New York 10003; 212–473–3000. **Mirror,** (discontinued). #2018B, $3,063—La Barge Mirrors Inc. (R,T), Box 1769, Holland, MI 49422-1769; 616–392–1473.

●*Pages 88 and 89* **Gilt spiral table,** with marble top, #TC100G, 17″ H., 9″ D., $500—Christopher Norman, Inc. (T), 504 E. 74 St., New York 10021; 212–879–6559. **Regency armchair,** with gilt finish, created by Claudio Fabrizi, $1,100—Chairs Plus International (T), 200 Lexington Ave., New York 10016 212–685–7861. **Gilt Regency tea-table,** #885, $535—Sarreid, Ltd., (M), PO Box 3548, Airport Rd., Wilson, NC 27895; 919–291–1414. **Louis XVI mirror,** #7136, 43″ x 62″, $3,645—Mirror Fair (M), 1495 Third Ave., New York 10028; 212–288–5050. **Gothic mirror,** From the Mark Hampton Collection for Hickory Chair, #5114-71, 22″ × 42″, $839—Hickory Chair (M), PO Box 2147, Hickory, NC 28603; 704–328–1801. **Imperial console table,** with gold leaf finish, #1003, 52″ × 18″ × 31″, available custom sizes, $5,620—Profiles (T), 200 Lexington Ave., New York, 10016; 212–689–6903. **Side chair,** with linen seat, #6054, $1,600—Casa Stradivari, Inc. (M), 221 McKibbin St., Brooklyn, NY 11206; 718–386–0048. **Decorative orb pillow,** $125—Sofasoma (R), 441 E. 12 St., New York 10009; 212–777–2719; Barneys New York, Seventh Avenue and 17 St., New York 10011; 212—929–9000. **Gilt round table,** #4846, $395—Zona, 97 Greene St., New York 10012; 212–925–6750. **Noailles bench,** $2,800 as shown, COM, $2,400—Slatkin & Co. (T,R), 131 E. 70 St., New York 10021; 212–794–1661. **Tile,** La Faenza, #LF9823, shown in solid blue and green, 12″ × 12″, $7.50/sq. ft—Hastings Tile and Il Bagno Collection (R), 230 Park Ave., So., New York 10003; 212–674–9700. **Painted backdrop,**—Timothy Burbank, 239 W. 16th St., #C1, New York 10011-6003; 212–645–5815.

●*Page 90:* **Gilded compote,** (holding gilded cabbage) #N612, from the Natchez Collection, $870—Paul Hanson, (T), 200 Lexington Ave., New York 10016; 212–685–1448. **Italian crackled gold-rimmed buffet plate,** #4426, set of 4, $99.95—Crate and Barrel, PO Box 3057, Northbrook, IL 60065; 800–323–5461. **Gold heart plate,** by Maryse Boxer, $45—Keesal & Mathews (R), 1244 Madison Ave., New York 10128; 212–410–1800. **Gilded artichoke; gilded cabbage (in compote),** by Ercole, $40/ea. available through—ABC Carpet & Home, 888 Broadway, New York 10003; 212–473–3000. **Brightly colored resin candlesticks,** by Migeon et Migeon, shown in purple and blue, a variety of colors available, $275/ea.—Barneys New York, Seventh Avenue and 17 St., New York 10011; 212–929–9000. **Gold-checked charger,** by Mikasa, $75; **Gilded wood candlestick,** available in 3 sizes (large shown here), $25—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888. **Lotus finial,** wood, $300—Christopher Norman, Inc. (T), 504 E. 74 St., New York 10021; 212–879–6559. **Star napkin ring,** #STNR001, $15; **Star napkin,** #USN004, $20—A2 (T), 226 W. 10 St., New York 10014; 212–627–1946. **Jeweled napkin ring,** by Chateau X, $15 suggested retail, available through—Macy's, Herald Square, 151 W. 34 St., New York 10001; 212–695–4400. **Cuff napkin rings,** by Chateau X, in bronze and gold, $15/ea., available through—Barneys New York, Seventh Avenue and 17 St., New York 10011; 212–929–9000. **Sunflower napkin ring,** $15—Dampierre & Co. (R), 79 Greene St., New York 10012; 212–966–5474. **Ron Dier vase,** $130—Thaxton & Co. (R), 780 Madison Ave., New York 10021; 212–988–4001. **Ramesses bowl with stars,** $260—Lexington Gardens (R), 1008 Lexington Ave., New York, 10021; 212–861–4390. **Table top,** Klimt-inspired, hand-painted table, by Ercole, available through—ABC Carpet & Home, 888 Broadway, New York 10003; 212–473–3000.

NEW LIGHT ON THE PAST

●*Pages 92 to 97:* **Pat Guthman Antiques,** 281 Pequot Ave., Southport, CT. 06490; 203–259–5743. **Antiques and the Arts Weekly** is published by The Bee Publishing Co., Newtown, CT. 06470.

FRENCH CLASS

●*Pages 102 to 105:* **Designers: Pamela Gaylin Ryder; Laurence Paolantonio—**Pierre Deux, Mazza Galleries, 5300 Wisconsin Ave., Washington, DC 20015; 202–244–6226.

●*Pages 102 and 103:* **Curtain fabric,** Caroline, #1078-5, mustard yellow; **cushion fabric, (on ladder back chairs);** Caroline, #1078-3, blue, both cotton percale, 50″ W., $39/yd.; **Wallpaper,** Caroline, #1078-1, off-white, from an 18th-century pattern from the Provençal collection of Souleiado, vinylized, $24/roll. **Wallpaper border above the wainscoting,** La Grosse Rose, #1405-1, 5 yds./roll, $20; **place mats and napkins,** 100% cotton, place mats, $39/ea; napkins, $18/ea., **rush seat ladder-back side chairs,** reproduction, handmade in France, cherrywood, $600/ea.; **farm table,** 19th-century country French cherry table, $3,500; **reproduction iron chandelier,** #4029, $1,275; **dinner plates, and set of 4 canisters,** Moustier pattern, #190, **plates,** $77/ea.; canisters, $480/set of 4; **pottery in cabinets and 2 plates hanging on the wall:** a reproduction pattern to celebrate the French bicentennial; **rooster painting above the mantel,** $1,750; **iron wall sconces,** $135/ea.; **ladder,** 19th-century French, walnut, $950; **hurricane lamps,** handblown in France, 1′ 1′ H., $195 ea; **glass fruit compote,** Pierre Glass, $145; **colored and bubbled glass,** from Biot France available through Pierre Deux—Pierre Deux, Mazza Galleries, 5300 Wisconsin Ave., Washington, DC 20015; 202–244–6226. **Floor,** hand painted faux limestone and terra-cotta by Lenore Winter, Washington, DC., available through—Pierre Deux, Mazza Galleries, 5300 Wisconsin Ave., Washington, DC 20015; 202–244–6226. **Stove,** Viking, #V6R-36-4G OPT, $3,940—Williams-Sonoma, 5300 Wisconsin Ave., Washington DC 20015; 202–244–4800.

●*Pages 104 and 105:* **Antique birdcage,** $4,750—Ford A. Kalil, Inc., 6822 Wisconsin Ave., Chevy Chase, MD 20814; 301–656–9200. **Antique glazed pots,** in a variety of shapes and sizes, $275 to $475—Pierre Deux, Mazza Galleries, 5300 Wisconsin Ave., Washington, DC 20015; 202–244–6226. **Pastoral painting of shepherd with his flock,** $2,250; **dessert table,** antique country Louis XV, $4,250—Pierre Deux, Mazza Galleries, Wisconsin Ave., Washington, DC 20015; 202–244–6226.

WINE & GOOD SPIRITS

●*Page 111:* **Antipasto** available at, **wine cooler** borrowed from: Trattoria Dell'Arte, 900 7th Ave., New York 10019; 212–245–9800. **Wine glasses,** Andrea, $3.50/ea.; **dessert plates,** Turquoise by Mottahedeh, $20/ea.; **Forks,** stainless steel, Whiteplains, $6.50/ea.; **napkins,** Forbidden Fruit, $3.50/ea.—Bloomingdales, 1000 Third Ave., New York 10022; 212–355–5900.

COOK'S TOUR

●*Page 112:* **Knives,** Commercial Sabatier, $25 to $84—Cuisine De France Ltd.(M), 35 Glen Avon Dr., Riverside, CT 06878; 800–255–3806. **Bloody Mary Mix,** by Tabasco brand, $2.30—McIlhenny Company (M), Avery Island, LA 70513; 318–365–8173. **Green pots,** with clear tops, 5½ quart casserole with steamer, $95; 1½ quart saucepan, $75; **roaster/broiler** with rack, $150. **Classic tea kettle** with harmonica whistle, $120—Chantal Cookware Corp., 2030 W. Sam Houston Pkwy, Houston, TX 77043; 800–365–4354. **Green pot,** with green lid, 4½ quart paella pan, $120—Le Creuset of America, PO Box 575, Yemassee, SC 29945; 800–827–1798. **Lemon Zester,** $5.99; **peeler,** $5.99 both Good Grips by Oxo. Available at Lechters nationwide store chain; 201–481–1100. **Crystal champagne flutes,** Firelight, $34/ea.—Lenox, 100 Lenox Dr., Laurenceville, NJ 08648; 609–896–3704. **Bloody Mary tumbler,** hand-blown crystal by Ralph Lauren, $22/ea.; **Sliver tray,** $165; **Organdy place mat,** $8/ea.; **napkin** $6.50/ea.; **heart-shaped napkin ring,** silver-colored, $4.50/ea.—Bloomingdales, 1000 Third Ave., New York 10022; 212–355–5900. ■

TOKENS OF AFFECTION

Continued from page 34

square gallery was built to house a rotating collection of predominantly New England portrait miniatures. "It's perfect for this medium," says curatorial director Susan E. Strickler of the "little gallery," as it is known around the museum.

The good news for the covetous but empty-handed is that—at least for the moment—portrait miniatures are still affordable. At the lower end of the market (where the artist and sitter are unidentified), they can be had for between $200 and $500 from reputable art and antiques dealers (and even less at flea markets), depending on their age, condition, color and facial expression. Especially popular are primitive pieces and pictures of children, which can run significantly higher. "Buying portrait miniatures is a wonderful way to collect American artists you couldn't otherwise afford because so many great landscape and portrait artists also painted miniatures." says Elle Shushan, a specialist with Earle D. Vandekar. Dealer Edward Sheppard of Quorum Antiques agrees that miniatures are a good value. "A lot of people with money to spend mistakenly feel they don't get enough flash for the buck with miniatures, even though you can get a little masterpiece for the same price as a mediocre painting," he says.

Shushan began her personal collection with a portrait of John Quincy Adams picked up at a flea market eight years ago. She leans toward the "funny" faces, "the ones no one else will buy." If you go miniature shopping, be sure—whether it is pretty or not—that the picture speaks to you. "Miniatures are very personal," says Sheppard. "Buy one because you love it. And remember, each one of these people lived, each one had a history."■

SELECTED SOURCES FOR PORTRAIT MINIATURES

James Graham Galleries, New York; 212–535–5767.

James William Lowery, Baldwinsville, N.Y.; 315–638–1329 ($450 to $8,500).

Quorum Antiques, Place des Antiquaires, New York; 212–752–3354 ($275 to $15,000).

Schwarz Gallery, Philadelphia, PA.; 215–563–4887 ($250 to $10,000).

Earl J. Slack Antiques, Marbledale, CT.; 203–868–7092 ($275 to $850).

Earle D. Vandekar, New York; 212–308–2022 ($300 to $12,000).

Gary E. Young Antiques, Centerville, MD.; 301–758–2132 ($200 to $3,500).

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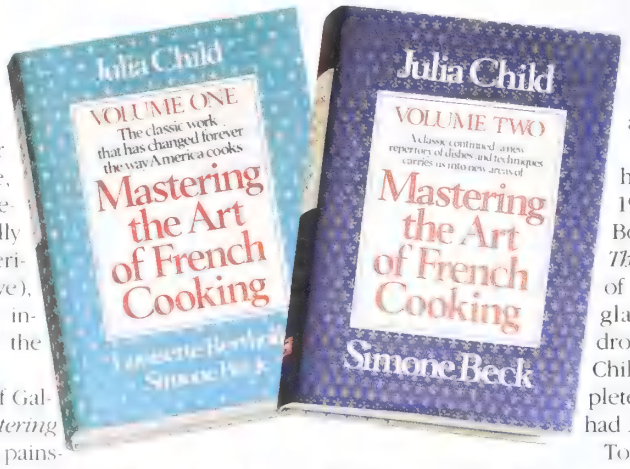
By RHODA JAFFIN MURPHY



PHOTO BY JIM SCHERER

BON APPETIT

Julia Child, America's favorite French chef, helped change fancy cooking from a chore and a mystery into a popular indoor sport



This is Joo-lia Child. Bon appétit!" The words, the trumpeting delivery so easy for impersonators to capture, and the robust woman behind them are all wonderfully familiar to a whole generation of American cooks. To many, Julia Child, (above), who demystified French cooking and inspired millions of fledgling chefs, is the patron saint of the kitchen.

Before Child unlocked the secrets of Gallic cuisine in 1961 with her book *Mastering the Art of French Cooking, Volume 1* (painstakingly written over a nine-year period with two French women, Simone Beck and Louisette Bertholle), French food was something Americans ate only in fancy restaurants.

Child herself fell in love at first bite with French cuisine as a California-bred bride in 1948. Her husband, Paul, a devoted epicure, was with the United States Information Agency stationed in Paris. "I'd never tasted food quite like it," she recalls of her first meal of oysters and sole meunière. She immediately enrolled in the Cordon Bleu cooking school and did lots of homework. She met chefs Beck and Bertholle, who invited Child to help write a French cookbook for Americans and *Mastering the Art . . .* was born.

But Julia Child didn't become a household name until February 11, 1963, when she hit the airwaves on Boston-area station WGBH's series *The French Chef*. Filmed in the kitchen of the local gas company, this was not glamorous television. Eggs were dropped, crepes missed the pan, but Child, with her good humor and complete mastery of the techniques, soon had Americans eating out of her hand.

Today at 78 Child retains an undiminished passion for all things culinary. Her 1989 book, *The Way to Cook* (Knopf), has already sold more than 400,000 copies, and she devotes much of her time to The American Institute of Wine & Food, a nonprofit educational organization she helped found.

Whenever she has the chance, she warns Americans not to lose their enjoyment of food in a pursuit of lower blood pressure and serum cholesterol. "There's a great fear of food right now," she says. "I'm a firm believer in eating a little bit of everything. You can have a little butter, some olive oil. But everything in moderation."

Are you listening, America? Julia Child is speaking. ■



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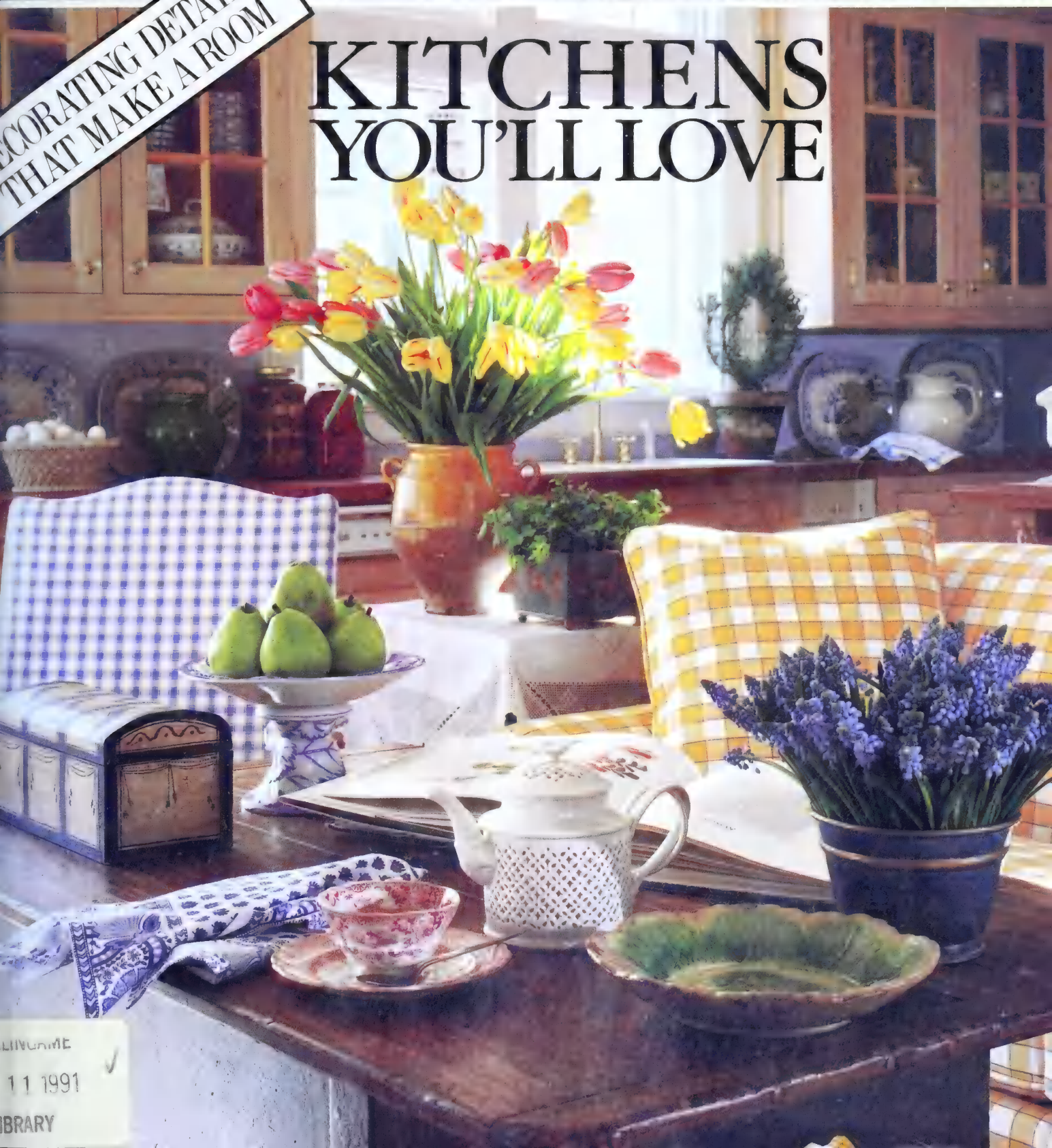
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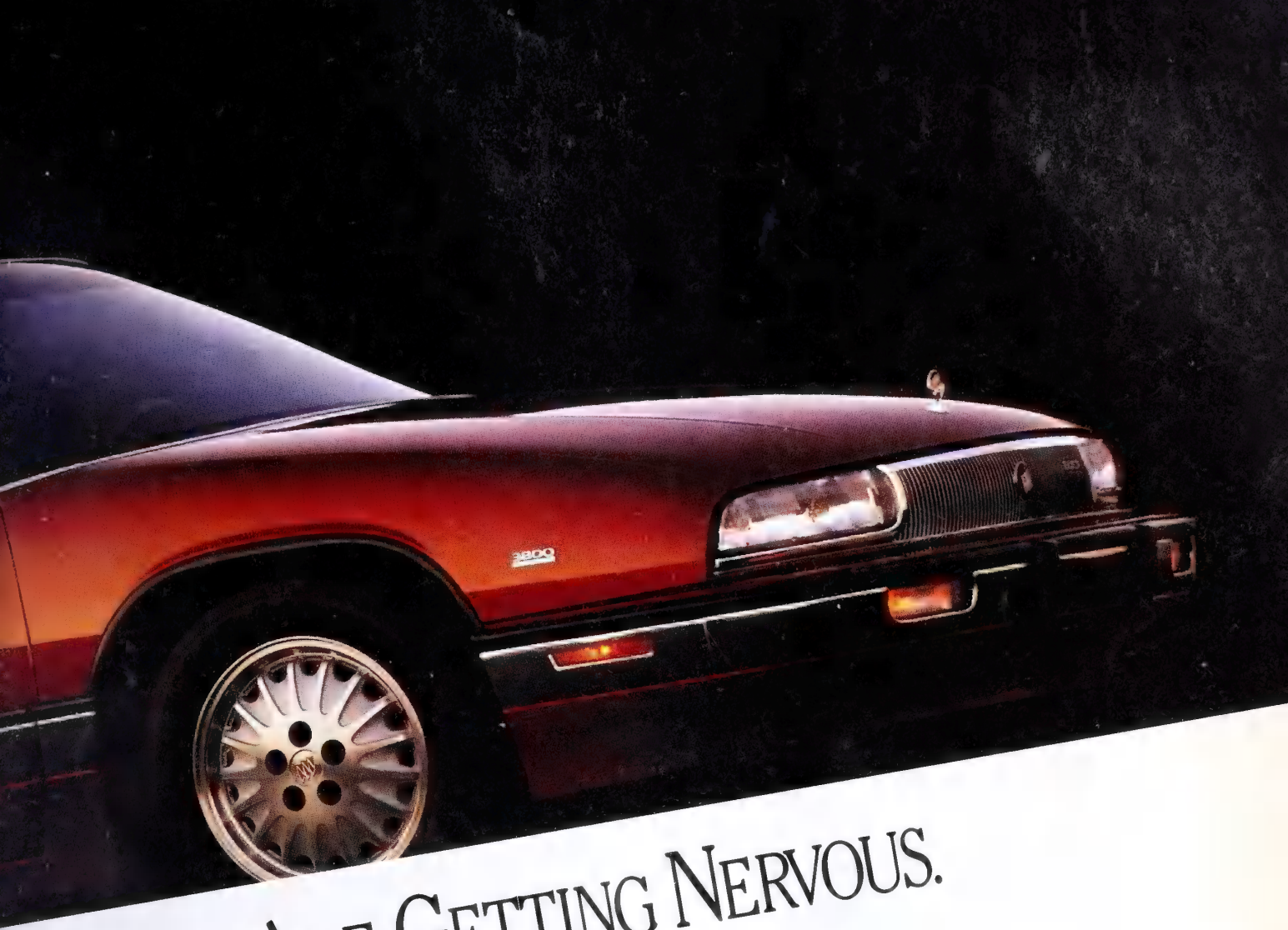


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On the cover: With all the comforts of a living room, this inviting family kitchen was designed by Beverly Ellsley for a new Shingle Style house in Connecticut. Table: L. Sawyer. Sofa: Pennsylvania House. Photograph: Kari Haavisto.

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We met on the playground benches and shared skills, the way women do. Pat taught me how to cut a dress pattern. Elsie gave me a foolproof custard recipe

Journalism schools can't give you the background you need to work at a magazine about decorating and the household arts; a certain kind of living does that. Here our Features Editor, Elaine Greene (right), who is responsible for our written material, tells us how she acquired her feeling for houses and housekeeping.

JoAnn R. Barwick
Editor in Chief



When I was a young mother I had a favorite radio program. It began every morning at 8:45 with a woman saying, "Good morning, housewives" in a booming gym-teacher voice. She was Frances Foley Gannon, the consumer director of the City Department of Markets, telling the WNYC audience about the best buys in New York's produce, fish and meat that day.

It was useful to know about freshness and fair prices for Florida oranges and Long Island bluefish, but it was equally useful to hear that ringingly respectful salutation from a professional. We who "worked in the home" in the 50s and 60s, when I was raising my two boys, referred to ourselves as "just a housewife" as often as not.

But I had more help than Mrs. Gannon. My on-the-job training in the household arts—training I call upon every day at House Beautiful—was assisted by a fairly large crowd: my fellow at-home mothers who gathered on a circle of playground benches in all but the foulest weather. We watched the kids and shared, the way women do, opinions, gossip, advice, secrets, baby-sitting services, *skills*: Pat taught me how to cut a dress pattern and saved me from panic when it needed refitting. Elsie taught me a foolproof way to make caramel custard. Barbara showed me how to press the front and back of a shirt at the same time. Helen inspired me to use organdy tiebacks and printed cotton slipcovers to turn a Brooklyn apartment into a cottage every May.

Actually, my life as a future housewife started when I was 12 and was given my choice among four bedrooms in our 1906 house, built in a style historians call the American Foursquare, in the quiet outer reaches of New York City. Born to be cozy, I chose the smallest one. My mother let me pick the wallpaper—a lovely floral stripe. My father and I stained and varnished a new unpainted bookcase, and my maternal grandmother made me a coverlet out of rosettes fashioned from cotton scraps she had cut in circles with the help of a teacup. I adored my grandmother but I loathed the coverlet, which stayed on my bed until I got married. I see at the more modest antiques shows that these coverlets are now a collectible, but I loathe them as much as ever. (Loathing things is an important part of being a "visual person.")

In that room I had a maple chest of drawers and on it lay a dresser scarf that provided my first experience in the sensory joys of housekeeping. When the scallop-edged length of cutwork linen got dirty, I was allowed to wash it myself in careful stages: hot soapy water with bleach, a rinse in a solution of Reckett's blueing—gorgeous cobalt-colored chalky lumps in a muslin bag—then a nice warm, soupy starching. Another good part was the ironing, and afterward seeing the whiteness and crispness in my own little room.

Is it any surprise that today I have two dresser scarves in one bedroom in my apartment and three in the other? (They can also go on bedside tables.) Or that I love to wash and iron them? Other treats for me are polishing brass and waxing old wood—not just the glowing results but the doing, with soft rags and strong-smelling products. This is not the confession of a crazy-clean compulsive—I can ignore dust kittens and stove spills for days on end—but I find that voluntarily (key word) tending to my things is as soothing to me as standing in the ocean surf with a fishing rod is to my husband.

One task I enjoy daily is making the bed, with perfect corners, a tight flat top, a deep cuff on the top sheet, an afghan arranged just so at the foot, and four fat pillows. I love the sound it makes when I smack the pillows to fatten them. And then there is setting the table for parties, pulling the curtains closed at night, stacking fresh towels in the linen closet: simple, reliable pleasures.

The occupation listed on my passport is "magazine editor" and has been for more than two decades, but if I heard Mrs. Gannon's salutation again, she would still be talking to me, still a housewife. ■

Elaine Greene

Elaine Greene
Features Editor



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EDITORS SALLY CLARK AND DARA CAPONIGRO



JEFF McNAMARA

Fabulous Turkish fabrics,

$65 per yard, and Spanish urns (below center), $680, are some of the exotic finds at the new shop of former HB decorating editor Katie Ridder (left). *Katie Ridder Home Furnishings, 944 Lexington Ave., NYC 212–861–2345.*

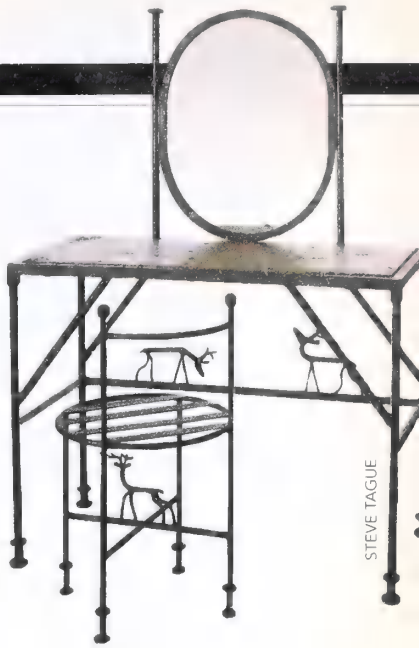




cNAMARA



Trout swim on the borders of a floorcloth (right) by Colorado artist Maleesa Davis. Her studio offers 30 original designs as well as custom work. *For a flyer, call: 303–329–6748.*



STEVE TAGUE

Interest in the vanity table has been growing as women rediscover the convenience of having one in the bedroom. While the traditional fabric-swathed dressing table has its charm, we also like the unexpected spareness of The Phillips Collection's oxidized, wrought-iron piece (above), $1,250, with bench, $375, where small sculptural antelope roam. *Information: 718–482–7676.* ▶



Twinkling gold stars adorn a new Schumacher fabric (right), aptly named Stars. The cotton-and-rayon material and its companion wallpaper are part of the new National Trust Collection based on authentic originals from historic houses owned nationwide by the National Trust. This celestial design was inspired by a painted ceiling at Lyndhurst, a Gothic Revival mansion that belonged to Jay Gould. *Where to buy: 800–672–0068.*



JEFF McNAMARA

ITALIAN RUSTIC

The gay colors and rustic textures of Italy's hill towns offer another country look

Fruited Vase

Ripe pomegranates grow on a Mediterranean-blue vase (above), $35. Handmade in Italy, the vase (16–454876) is available by mail. *To order from Pottery Barn: 415–421–3400.*



ELIZABETH HATHON



JESSE GERSTEIN

Sun-drenched Color

To brighten a table arrangement, you might select an olive jar hand-painted in summer yellows, $420, or a platter with rim encircled by ripe pomegranates, $84. Both (above) are from Piccola Cucina, a New York shop that specializes in Italian ceramics, *call: 212–982–7471.* A slipcover in Tricia Guild's Lemon Vine fabric reinvents a chair (below), $68 per yard, *AMS: 203–625–0184.*

Florentine Hand

Available at retail, two fabric patterns displaying the rich colorations and bold patterns associated with Florentine textiles: Tilden, an overall medallion print (bottom), and Tudor, a medallion stripe (below), both $40 per yard. *Anju/Woodridge, Inc. Stores: 212–889–7000.*



JEFF McNAMARA



JEFF McNAMARA

A Slice of Tuscany

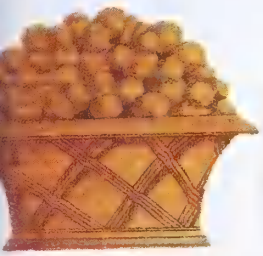
Adding one or two pieces of special furniture (above) can romanticize a room, evoking the feeling of an old stone house deep in the Italian countryside. Paint walls a burnished gold or peach, then choose some other elements of the look: round ceramic table festooned with grapes and leaves, handcrafted in Italy, $3,738; iron armchair, $813; *from La Barge. Stores: 616–392–5001.* On the table is a bulbous Italian terra-cotta pot, $495; rustic bench (behind table), $1,750; *from Zona: 212–925–6750.* For an appropriately rustic underpinning, choose natural terra-cotta tiles. The hand-molded hexagonal tiles here are $1.38 each, *from Country Floors. For information: 212–627–8300.*



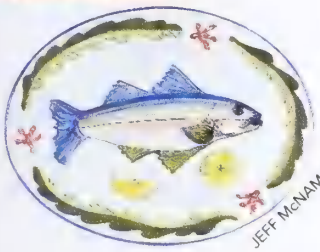
JESSE GERSTEIN

ative Accents

ese are the domain of AJiLLY, a Connecticut npany offering ceramics like fish platter (bottom), $90, l the faux terra-cotta eboard, $110. *MAJiLLY: 0–368–7277.*



ELIZABETH HATHON



JEFF McNAMARA



JESSE GERSTEIN

Bench Candidate

A wooden bench (above) adds a rustic touch in a room. We asked decorative painter Timothy Burbank to brush a Mediterranean finish on the Door Store's Tuscany bench, $199—a transformation you could achieve, too. *Door Store: 212–679–9700.*

Blue and Gold, a classic

pairing for Italian ceramics, would be a fresh choice for a kitchen, especially if counters are blue and white tiles like Country Floors' Camelias (below), $6.60 each, *212–627–8300.* Old Italian majolica compote, $250 per pair, *Peter Spielhagen: 212–741–0489.*



JEFF McNAMARA

Bravura Sheets

For Florence, a new sheet from Descamps (below), French designer Primrose Bordier appropriated the jewel colors and arabesques that have always been associated with the city of the Medici. Standard pillowcase, $25 each; duvet, $149 in queen size. *For information: 212–769–9260.*



JESSE GERSTEIN



JEFF McNAMARA

Terra-cotta Planters

Indoors or outdoors they have a Mediterranean air. Choose different shapes and sizes for visual interest. All hand-thrown in southern Italy. Planters from Vietri, from left: With embossed swag, $58; footed amphora shape, $63; low bowl shape, $50. *Stores: 800–277–5933.*

Editor SARAH McPECK



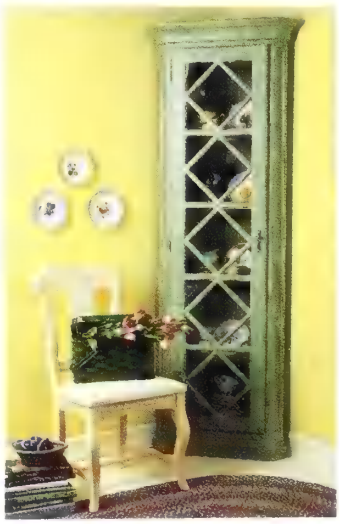
Born-Again Trade Sign

Inspired by American folk-art originals, Garden Source Furnishings's carved salmon sign (above), $250, is from the World of Bob Timberlake collection. *Where to buy: 404–351–0927.*



STEVEN KLAHR

An elegant birdcage with a green painted finish (right), $245, is just one of the beguiling treasures at Ferret, a southern California shop filled with old folk art and new reproductions. *12334 Ventura Blvd., Studio City, CA 91604; 818–769–2427.*



Painted furniture (left) by Viriato was a standout at the fall furniture market in High Point, N.C. Worth noting: the slender corner cupboard in jade, $1,050, and the cream-colored side chair, $230, *available through Evolution, Inc., 115 N. Bryant Rd., Dania, FL 33004; 305–925–2990.* Tin box on chair, plates on wall and in cupboard, all Limited Editions. *Call: 212–249–5563.*



Pieced quilts are Judi Boisson's specialty. After years of selling American quilts as a dealer, Boisson (left) realized that the textile treasures were too fragile for everyday use. The solution: her just-out collection of new quilts stitched in double wedding ring and other traditional American quilt motifs, about $550 to $850 in queen size. *Information: 516–283–5466.*



A cozy corner gets cozier thanks to Harden's new country-style corner sectional (right), $3,009. Part of the Country Inns Collection, it has loose back cushions and bow-ties at arms, which lend a relaxed slipcovered look although the piece is actually upholstered. *For a free catalog of Harden furniture and dealer information: 800–448–3400, ext. 156.* ▶

ALL PHOTOS (EXCEPT BIRDCAGE): JEFF McNAMARA

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The Pert Auricula,

emblem of the English country style, blooms on everything from pillows to plates. Artist Luca Palermo's print for Stephanie Hoppen (left), $90.
See order coupon on page 132.



Primrose is another name for the auricula so dear to English gardeners; here, the flowers decorate a lampshade, $65. *The Summerhouse: 407–659–6036.*



Floral Plates painted by Lady Ann Gordon, $375 each, *Charlotte Moss: 212–772–3320.* Pillows, from left: Velvet, $350, *Lee Bogart: 516–676–3881.* Silk, $695, *Charlotte Moss.* Plaid trim, $550, *Branca: 312–822–0751.* Needlepoint, $150, *Hollyhock: 213–931–3400.*



Framed watercolors (above) on table and wall from left: Red auricula, $900, *The Summerhouse: 407–659–6036.* Small blue, $375, *Charlotte Moss & Co.: 212–772–3320.* Octagonal, $575, *Slatkin & Co: 212–794–1661.* Yellow, $575; large blue, $1,890, *The Summerhouse.* Under table: Three auriculas, $1,450; yellow, $485, *Charlotte Moss.*



Slipcovers Show auricula nosegays: Chatsworth Glazed Chintz from Brunschwig & Fils (above left), $98 per yard and Cowtan & Tout's Polyanthus (above right), $108 per yard, *AMS: 203–625–0184.* Last Word cotton (above center), $22 per yard, *Covington Fabrics: 212–689–5131.*



Cachepot painted by Carolyn Sheffield, $225, *Trilogy: 914–234–3071.* Silk auriculas, $175 each cluster, *Slatkin & Co.: 212–794–1661.* ■

Editor LISA HEARST ESPY
Photographer JEFF McNAMARA



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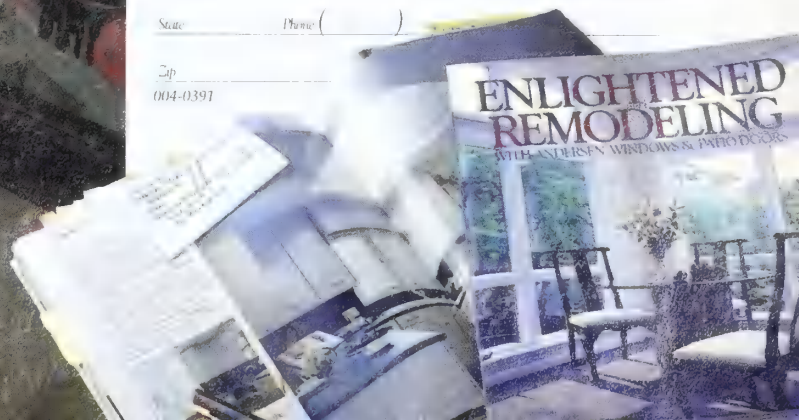
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My mother used ribbons as jewelry for her children and her house and as embroidery on her gifts. I find myself doing the same



JEFF McNAMARA

By Dee Hardie

When I was young in Massachusetts and springtime came, my mother always tied bright ribbon bows all over our bicycles. These bows, I suspect, were small badges of courage to show that we had all survived another New England winter. Or maybe she just wanted to make us smile. Whatever her reason, it did the trick, and we were the envy of our friends. Her few twists of ribbon made us special.

I seem to be following the ribbon trails of my mother; as we get older, we often repeat the patterns of the past. My mother used ribbons as jewelry for her children and her house, and as embroidery on gifts. I find myself doing the same.

I have a box of ready-to-wear ribbons and I tie wide grosgrain, satin or taffeta around my waist at the last minute before a party. It makes me feel more secure, especially if the ribbon is red. Even a bottle of wine seems more festive wearing a ribbon.

With great style Coco Chanel wore a simple ribbon in her hair. I find one works wonders. Last summer in Vermont, when I was helping care for our two granddaughters while their mother was away, I tied a new ribbon around the girls' heads every day, with matching bows on their wrists. They looked forward to this form of dress-up, and when Diana came home they gave their mother the rainbow of ribbons.

At Thornhill I also have a treasury of ribbons for the house, which I have collected over the years. The most ancient is a roll of satin with tiny red, white and blue flags from the Hospital Thrift Shop on Nantucket Island. These flags make me feel as ready for the Fourth of July as George M. Cohan ever was. One of our guest bedrooms is always celebrating, as these flags hold back the white cotton curtains.

Most of my ribbons are purchased from our local 5 & 10. I concentrate on Offray Designer Ribbons because to me they are the most striking. These I use to decorate Thornhill and baskets of gifts—for occasions ranging from birthdays to weddings. I don't do anything unusual with the ribbons—just bowknots and braids—but I use them lavishly.

I wrap the basket presents with plain white tissue because I want the ribbons to lead the parade. Every present has a different ribbon—flowered or striped—a Matisse mixture of patterns.

For dinner parties I stretch ribbons across the tablecloth to look like an ambassador presenting his credentials to a queen. The place cards are like medals, made from a stationer's gold seal stuck on a V of ribbon. Even the napkins are ringed with ribbons.

At Christmas I really get into the red. Our kitchen tree is tied with little red bows everywhere. Our dinner centerpiece is a boxwood nest of golden balls sewn to red ribbons with guests' names in glitter. Later they can take them home to hang on their own trees. And our library walls are hung with wide red ribbons stapled with cards received from friends.

This family ribbon tradition seems to be going into the third generation. Last year our daughter Louise created an outdoor Easter tree. Every limb was festooned with cotton bows of lavender, rose and apple green, the same cotton she uses to weave her rag rugs.

May is another ribbon month. Our granddaughter Edith and I fill small, beribboned May baskets with garden flowers for her teachers. For her friends we make May crowns: simple wreaths made from young willow branches. We wrap them in ribbons with streamers at the back. One friend told Edith it makes her feel like a princess.

Try it yourself. It's fun, it's easy. Ribbons are magic wands that anyone can wave. ■


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DESIGN WATCH

WHAT'S NEWS...TIPS, DESTINATIONS, DECORATING, BOOKS

EDITOR GLENN HARRELL





Making New Waves

on the other side of the Atlantic is Baker Furniture's sumptuous showroom (top), located in a 17th-century house in the Marais quarter of Paris. Sure to be popular is the natural-looking finish (above) recently created to appeal to today's European taste.

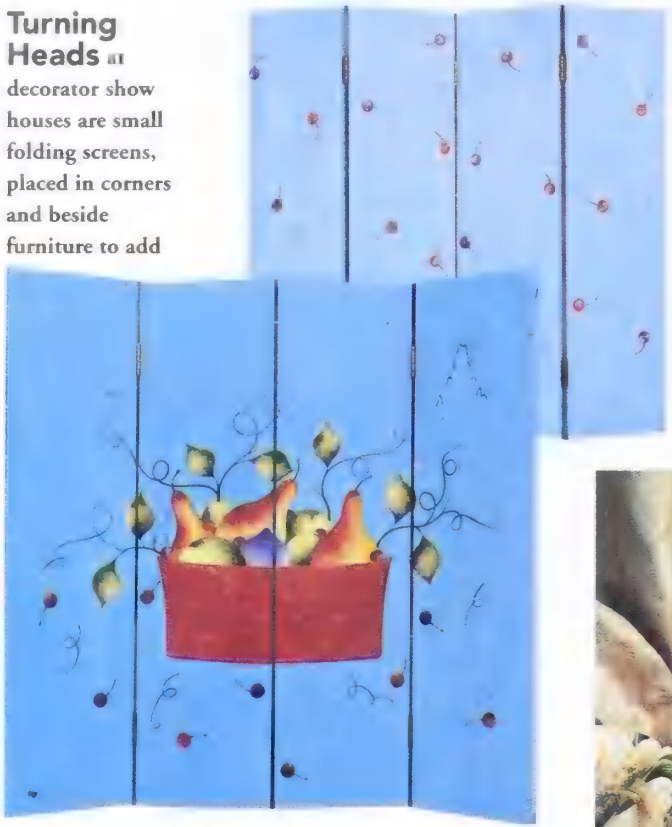
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KIT MORRIS

Turning Heads

at decorator show houses are small folding screens, placed in corners and beside furniture to add color or structure. Dieta von Mathiessen painted this folk-art-style screen (both sides, above) with cherries. "I love creating magical worlds filled with whimsy," she says.



Decorated Crafts

are replacing unadorned objects, say the curators of "Gilding the Lily," an exhibition sale at the Creative Arts Workshop in New Haven, Conn., March 24–April 20. Susan Eslick painted this plate (left) like a canvas.

Keeping Us in Stitches

are artists shaking up the quiet traditions of quilting. Texan Pamela Studstill's Quilt #86 is a color study of myriad shapes and hues (detail, below). Studstill paints the fabric required for her designs instead of recycling patterned scraps. A rotating display of her quilts is on view at Atlanta's Connell Gallery.



COURTESY OF CONNELL GALLERY/GREAT AMERICAN GALLERY

Forecast: Yellow

say the experts. Turn to a shade of this sunny color—sunflower, lemon peel, rich cream—for an exuberant touch that will freshen the dreariest room. Paired with purple, yellow was regal in the Empire period, and on its own has continued to be popular, most recently in a 50s revival. New from the English decorating firm Colefax & Fowler, long known for an inspired use of color, come luscious yellow damasks and florals (above), derived from its archive's antique fabric and wallpaper fragments. ■





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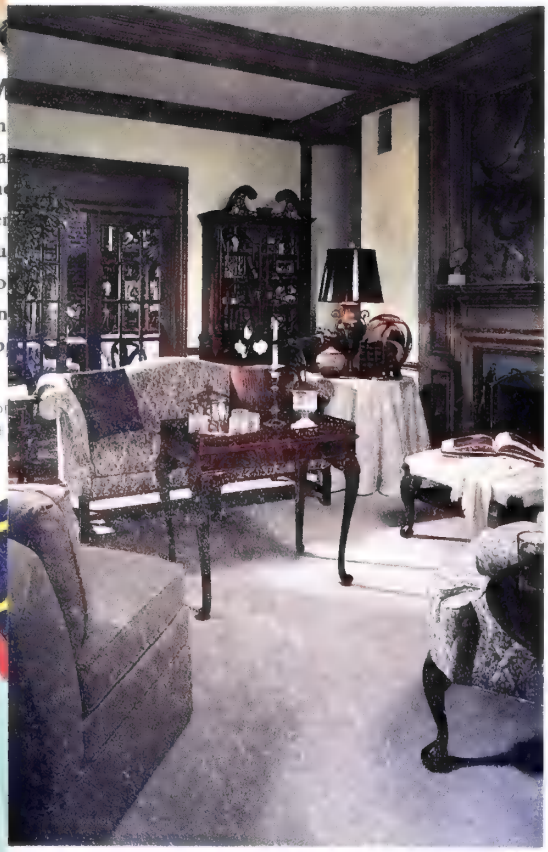


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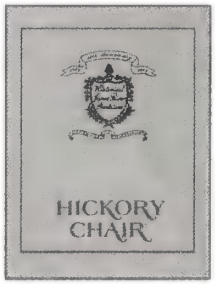
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By Sally Clark

A Fresh New Collectible

Pictures originally made in the 19th century to show furnishings to customers are the latest fancy for fashionable walls

If oil paintings are the dramas of visual art, prints and drawings are the intimate poems. We step back from a large oil painting so its colors and shapes fall into place. Prints draw us closer so we can savor the delicate shading and details.

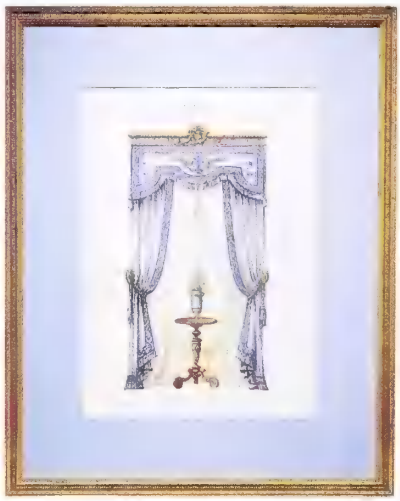
Fortunately, because they were produced in multiples, prints can be an affordable way to dress up a wall. The rage for English country-house interiors in the last decade set botanical prints growing like weeds on fashionable walls.

These flower prints became almost too popular, leading decorators to seek out more adventurous images.

(Continued on page 36)



TOM McWILLIAM



TOM McWILLIAM

A c.-1860 curtain style (near left); French watercolors of Charles X tables, c. 1830 (below left and right), Ursus Prints. Reproduction print (far left) from J. Pocker & Son.

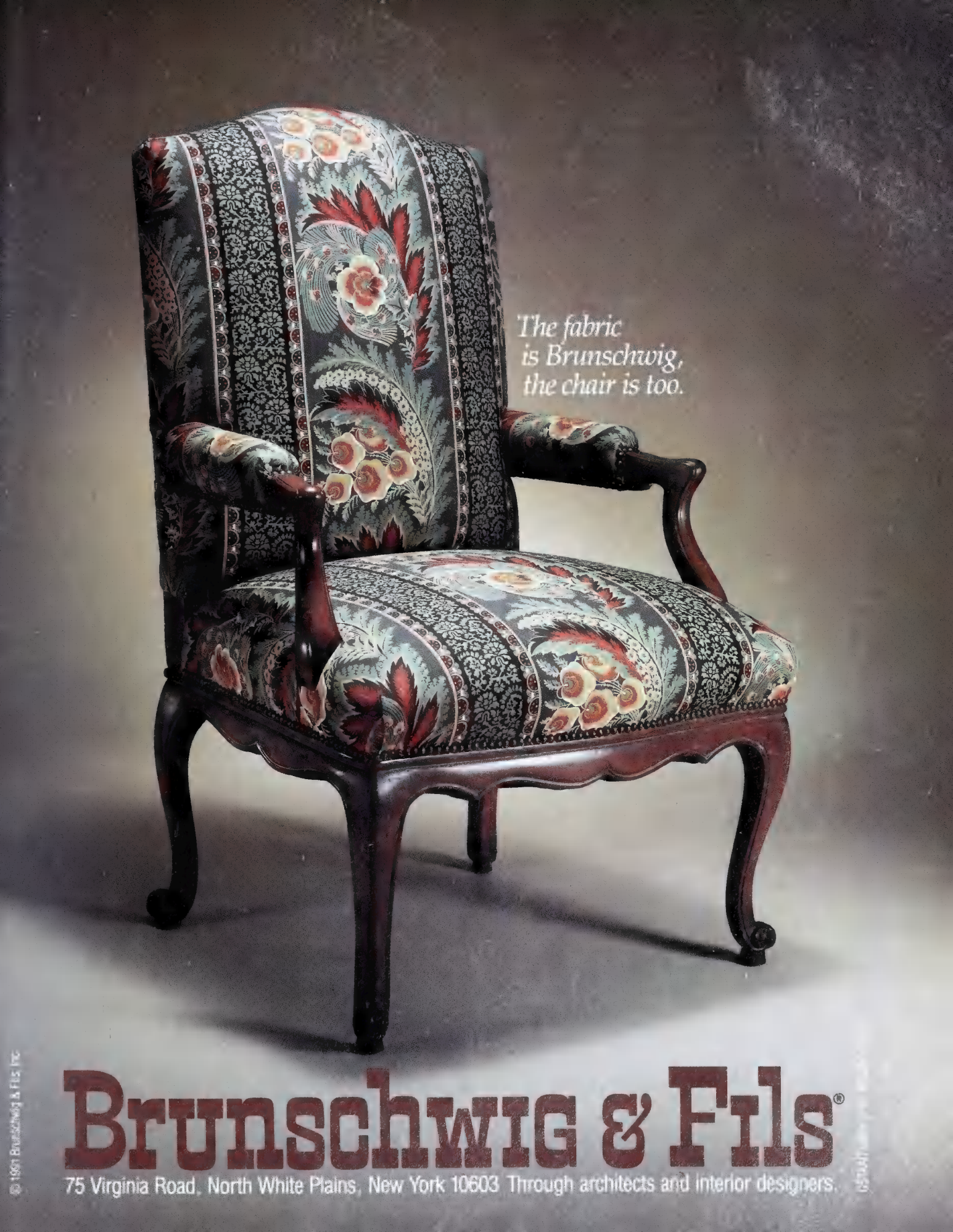


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A FRESH NEW COLLECTIBLE

Continued from page 32

Some designers chose architectural prints as a nonfloral alternative; the crisp, strongly rendered building facades looked fresh among the chintzes of the 1980s and in the less fussy neoclassical rooms we are looking at in the 1990s. But to some design followers, even architectural prints are beginning to seem almost too popular.

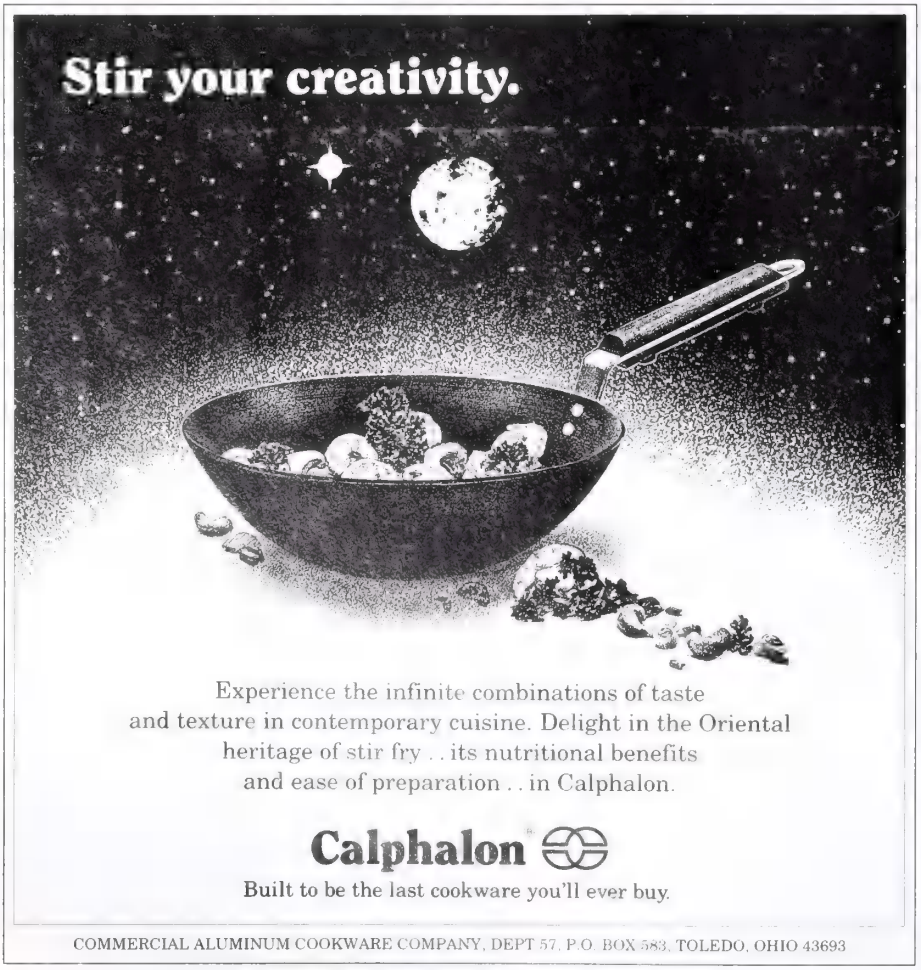
So now another type of picture is catching on: decorative-arts images. More colorful than architecturals and frequently more whimsical than botanicals, images of furnishings were not originally made to hang on walls; they were an early form of advertising. Today when furniture manufacturers want to show retailers (and consumers) their complete collections of new sofas and dining tables, they issue catalogs filled with glossy photographs. But in the 19th century, before the advent of commercial photography, a cabinetmaker would commission a portfolio of copperplate engravings. The engravings would be very carefully rendered so that the carved details of a chair leg or table apron could be discerned. The engravings were often hand-tinted in pretty pastel shades.

Manufacturers of all sorts of household goods produced engravings of their wares. Porcelain makers issued portfolios of dainty china patterns, upholsterers published engravings of swags as intricately draped as a lady's court dress. Like the latest home fashion magazine today, the prints circulated in every sophisticated city in Europe and America. While some images showed a single piece of furniture, other engravings would show rooms fully accessorized down to the flowers. It is easy to imagine how upholsterers and their clients pored over these prints for clues to the latest elements of style: the right way to loop the sheer panels over the gilded tiebacks or how to do up a room in the neo-Gothic taste.

Many of these portfolios have survived intact, turning up today at used book dealers and out-of-the-way print shops. Because of their commercial origins, these bits of paper ephemera never commanded high interest—or high price tags.

"I'd never seen anything like them before," recalls New York decorator Ann LeConey. While she was poking around in

(Continued on page 42)




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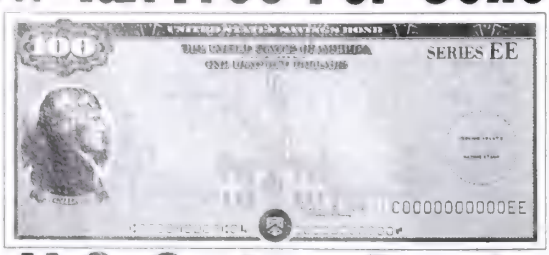
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A FRESH NEW COLLECTIBLE

Continued from page 36

an antiques shop in East Hampton, N.Y. 10 years ago she came across a portfolio containing some 20 hand-colored engravings of elaborately swagged and draped curtains, each one more appealing than the next. There were also room settings that showed finely rendered pieces of furniture. The legend printed on each—D. Guilmard et Bordeaux—showed the prints to be French. The collection of single pages, which at some point had been separated from their portfolio, was $150. LeConey snapped them up and had them framed for her bedroom.

Although prices have risen slightly in the past two years, decorative-arts prints are still very affordable. An engraving of a single chair, for example, might start at $65 or run to around $400. The rule of thumb for most prints holds true here: The more detailed the image, the more desirable and expensive the print will be. If the chair is an elaborate or uncommon design shown in a room setting with period objects, or if the engraving is alive with jewel colors, expect to pay more than you would for a bland image of a simple chair.

"There is something very cozy about these images that is reassuring to us in our fast-paced world," says Barbara Foss, managing director of Ursus Prints in New York City. "They are windows that let us glimpse a world of the past, when people took the time to engrave objects of everyday life."

Another attraction, Foss observes, is the wealth of detail revealed about decorating styles and trends of 150 years ago. "The saber-shaped legs on a chair or the Pharoah-shaped pilasters on a mantel show the taste for Egyptian styles that Napoleon awakened in Europe," says Foss, pointing out a Parisian engraving of an interior from the early 19th century.

Tucked into the long, shallow drawers at Ursus is a vast range of decorative-arts prints. A French engraving of curtains delights the eye because of its elaborate fringe of wooden tassels on the valance. A German print shows Sheraton-style furniture charmingly rendered like doll's-house miniatures. Here are glimpses of decorative gestures the centuries have erased from rooms still charmingly preserved in

(Continued on page 44)



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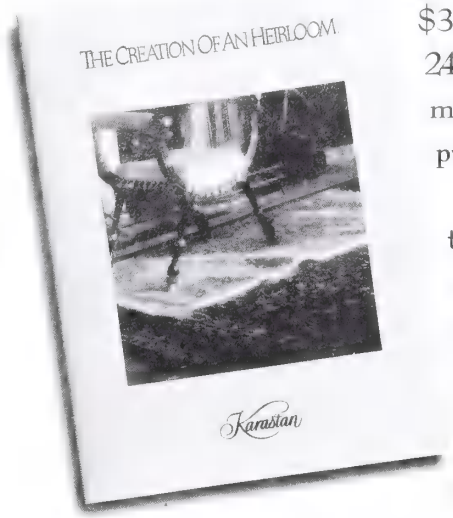
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A FRESH NEW COLLECTIBLE

Continued from page 42

these paper prints.

One popular English publication was Ackermann's *Repository of Arts*, which Foss believes was produced monthly beginning in the early 19th century. The images are captivating: An 1825 Ackermann engraving of a Gothic-style fireplace shows variations of trefoil and quatrefoil tracery around the mantel. A dining room, engraved in 1819, is from Pyne's *History of the Royal Residences* and dramatizes the artful restraint of the fully realized neoclassical style. Revealing the strong tie between fashion and interior dmesign, the curtains are of a gossamer fabric that recalls the white Grecian gowns stylish women wore during the Regency period. The pale blue ceiling is frothed with white to imitate the sky. The walls are gray. The room is nearly empty except for a few strategically positioned pieces of furniture and decorative objects.

One indicator of how stylish such images now are: Reproductions are being sold in print specialty shops such as J. Pocker & Son in New York City.

For true connoisseurs of decorative-arts images, there are the Rolls-Royces of the genre: the original watercolors that manufacturers commissioned to illustrate their wares. While engravings of the designs would be mass-produced to circulate, the original watercolors usually became part of a manufacturer's archives. Lately, as old European and American firms have gone out of business (or cleaned out their archives), such paintings have started to appear on the market.

For sophisticated traditional decorators like Bunny Williams of New York City, the one-of-a-kind paintings are the most desirable form of decorative-arts images. "They're so spontaneous and fresh. I think these studies are much more interesting than the engravings," says Williams.

The watercolors are more expensive than the mass-produced engravings because they are unique works. Still, many can be bought for well under $1,000. At Stephanie Hoppen's New York gallery, original watercolor studies for prototypes of sterling silver, furniture and light fixtures range from $300 to $900. At Ursus Prints there is a group of splendidly col-

(Continued on page 118)



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By Alastair Gordon

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ALL PHOTOS: DAVIS GAFGA

"The original house, plunked down in the middle of the property, was built before there were cars or nearby neighbors to interfere with its privacy," says the architect, Frederick Stelle of East Hampton, N.Y., "but there was no privacy for its new owners." There was also no foundation, only a series of wood posts set into the Long Island sand. But Adrian Keller, who acquired the Wainscott, N.Y., house in 1984, was eager to restore and remodel.

Because a foundation had to be built and the house had to be moved anyway, the architect suggested relocating the structure on its three-and-a-half-acre lot so it would satisfy today's standards of country living. Local house-movers were called in.

In the new site plan, the main house sits on a rotated axis that brings it more sun and better views than it had had before, and it gained an expanded covered porch that flows into a wraparound deck. The smaller building—a circa-1910 two-story kitchen wing with a shed—which had already been detached, was put on skids, towed to a poolside location (below left) and set on its own new foundation. No longer a kitchen, the pool house was remodeled to include a game room with overhead sleeping loft plus a luxurious bath with hot tub and sauna.

Although the old house never left its original plot of land, it benefited from being moved. House-moving is a tried-and-true American tradition. For some 200 years, movers all over the country have been picking up houses and transporting them to new locations, nearby as well as far away. As land becomes more valuable, more and more homeowners are moving houses around on site to make better use of them, turning them away from a street or an unattractive view. And as old houses become more respected, people have been willing to prevent demolition by buying and moving an aging treasure.

(Continued on page 54)

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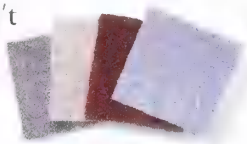


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EDF Ad Council

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MAKING THE RIGHT MOVES

Continued from page 51

"Relatively speaking, turning this house was not expensive," says architect Stelle. "The job was complicated, and the house suffered some reparable damage, but the cost of moving it was less than ten percent of the renovation budget. Moving the house down the road and across a field to a brand new site would have been much more costly."

Improved by Moving

Something radical had to be done to save the Keller house, a victim of time, the elements and a series of misguided renovations. Both architect and owner agreed that the property would be more valuable—and enjoyable—if the house was turned on its axis. It lives on the land much better now. The architect comments: "At one time it was desirable to be near a road and neighbors, but with greater population density and traffic noise, this is no longer true."

The original house was a straightforward box, gable-roofed with six dormers. Built in 1891, it had a tight-lipped Yankee look that the architect wanted to preserve while responding to the contemporary need of his client for flexibility.

"We were trying to reorient the house to take advantage of the sun and the beauty of the land," says Stelle. "Now there is complete privacy on the ground floor and beautiful views toward the ocean from upstairs." Extending the porch to a deck that embraces much of the house not only created more space for outdoor living but made the house appear to sit higher off the ground, on a kind of plinth. The overhanging porch roof flows into a pergola roof that partly covers the deck, continuing the house's roofline without diminishing the amount of light that enters ground-floor rooms.

"By pushing the house off the very center of the site and turning it," says the architect, "we also made the site seem bigger." The only addition Stelle built was a new kitchen. It is contained in a small shedlike structure set at an angle away from the remodeled main section but connected to it by a glassed-in breezeway designed for everyday dining. The old kitchen wing, now the pool house, forms the far end of a gracious courtyard between the main house and the pool.

Tradition Respected

The Keller house was shorn of its early-20th-century appendages but not of its traditional quality. The architect made a point of saving and reusing every valuable element he could. For example, all the old radiators were restored, as were the original doors and windows—their frames repainted a Dusty Miller blue. Stelle found an old arched window in a local salvage yard and used it in the south gable of the main house to bring more light to an attic room.

The new arrangement gives the house and its surrounding acreage a sense of order and openness that had been lacking since the area became populous. Bringing out the full potential of the setting, Stelle defined the front area as public and the rear area as semi-private. "Turning the house was the simplest possible move—and the best one," says the architect. ■

Alastair Gordon, an architectural critic and historian, is director of Beaux Arch, a nonprofit organization dedicated to improving the built environment.

WHEN TO MOVE A HOUSE

The cost of moving a house varies according to its location, size, type of construction and how far it must travel. If a foundation exists, the structure will have to be jacked up and shifted onto a trailer, whether the house moves 10 miles or 10 feet. When are the effort and expense justified? When the house is threatened with demolition or, as with the Keller house, when it relates poorly to a valuable site. Also, says architect Stelle, "you wouldn't move a house anywhere unless you were also remodeling it. Some damage in transit is inevitable."

Moving a house within the confines of its own property is a challenge that makes sense only if the house and land are very valuable and if you want to:

- position the house to command its site more effectively;
- create a more gracious entry;
- exploit beautiful outdoor views;
- gain privacy.

Privacy has become a common consideration. A near neighbor to the Keller house in Wainscott, N.Y., was recently moved back 100 yards—just to gain greater distance from a country road that is busy in summer.

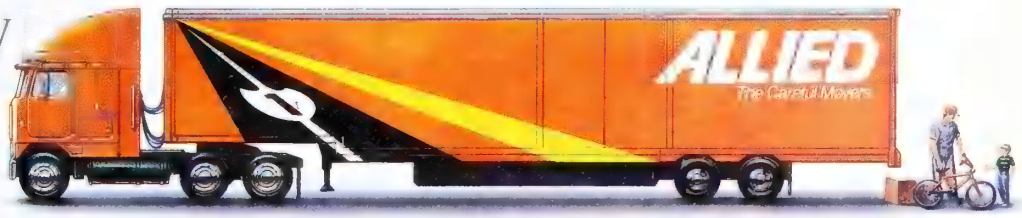
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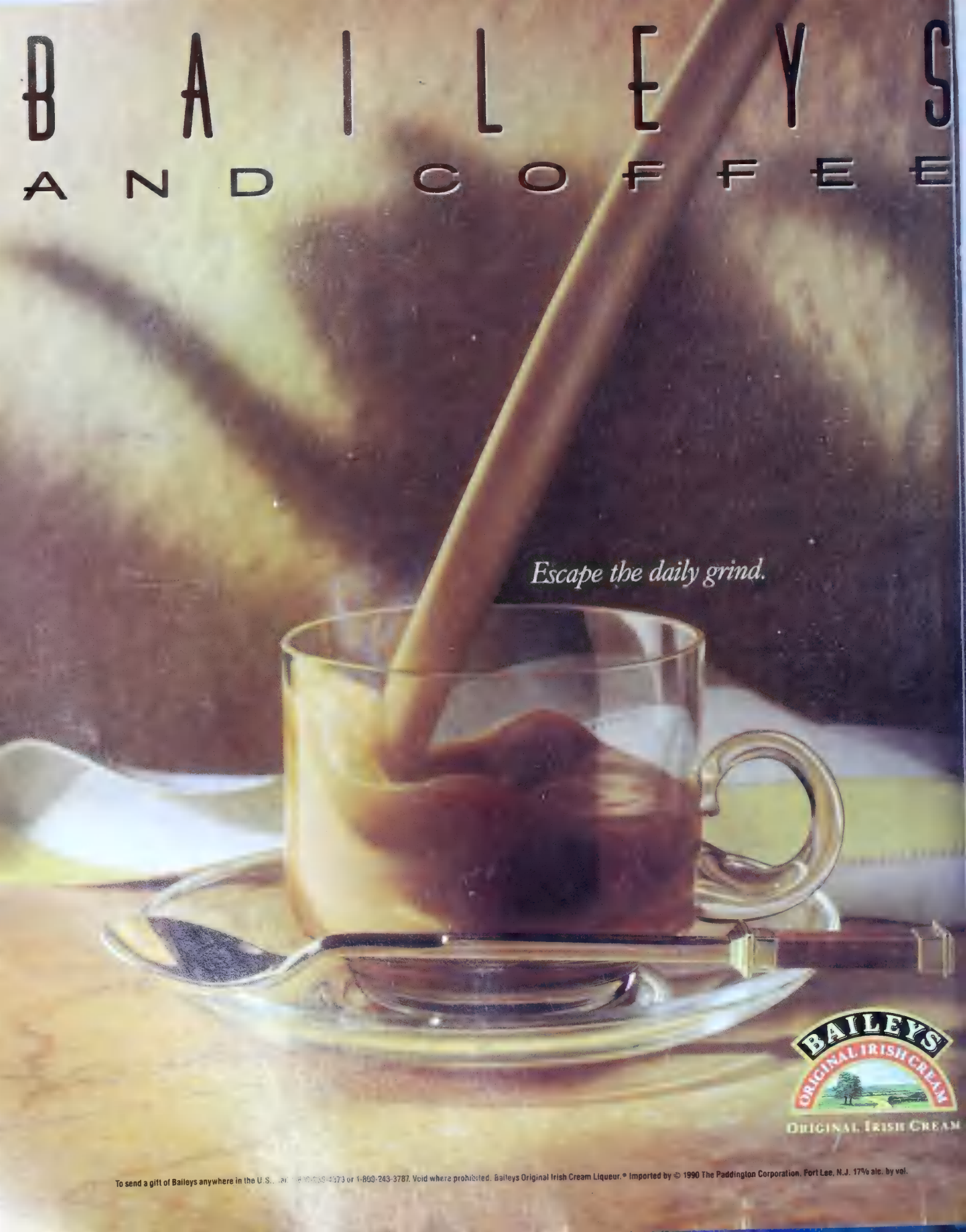
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HOUSE BEAUTIFUL

MARCH 1991

KITCHENS TO LIVE IN



WE KNOW THAT A FAMILY KITCHEN TOPS EVERYBODY'S LIST OF ROOMS THEY WANT NOW; OUR READERS TELL US SO. TODAY'S PREFERRED KITCHEN RESEMBLES A LIVING ROOM IN ITS PERSONAL STYLE AND WARMTH—A GOAL THAT GUIDED CONNECTICUT DESIGNER/BUILDER BEVERLY ELLSLEY IN DESIGNING FINELY CRAFTED CABINETRY AND CUSHY UPHOLSTERY FOR A SPACE THAT OPENS OUR PORTFOLIO OF KITCHENS OF THE 90S. ▶



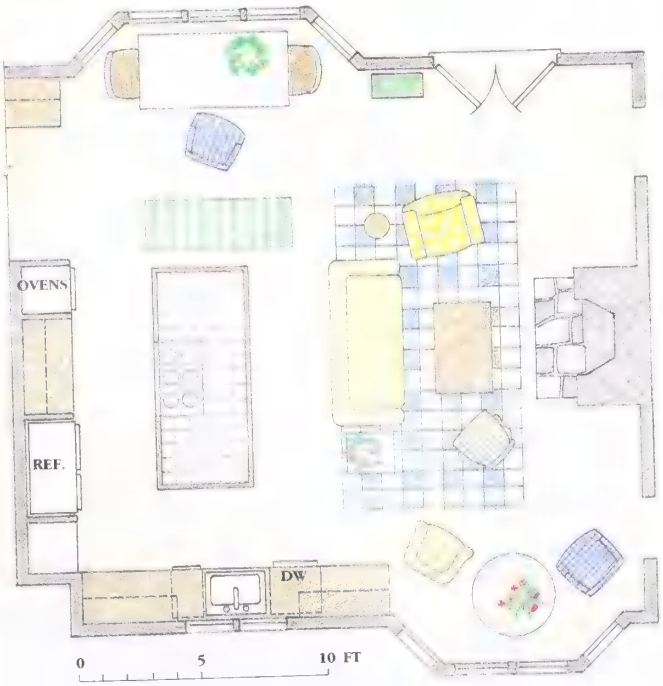
IT WOULD BE EASY NEVER TO LEAVE THIS ROOM, WITH ITS AMPLE SOFA TO CURL UP ON, TABLES TUCKED INTO WINDOWED NICHES AND, HIDDEN BEHIND OLD WORLD-STYLE CABINETRY, A STATE-OF-THE-ART KITCHEN TO SATISFY GOURMET AND GRAZER ALIKE.

"I CONCEIVED IT AS A LIVING ROOM TO COOK IN, WHERE EVERYONE CAN COME TOGETHER," SAYS BEVERLY ELLSLEY. WING CHAIR, $885 (YOUR MATERIAL), PENNSYLVANIA HOUSE. WING CHAIR FABRIC, $34 PER YARD, COUNTRY SWEDISH. OTHER PRICES & SOURCES, FOLLOWING PAGES.

FOR MORE DETAILS, SEE PRODUCT INFORMATION







AMPLY SERVED BY A NINE-FOOT-LONG WORK ISLAND (SEE PLAN, LEFT), THE KITCHEN STARS A GRAND BAY WINDOW, THE PERFECT SPOT FOR A TABLE (OPPOSITE ABOVE). CARLISLE SOFA, $1,915; ARDEN LOUNGE CHAIR, $780 (IN YOUR MATERIAL); PENNSYLVANIA HOUSE. ANTIQUE ARMCHAIR, $2,675, COUNTRY SWEDISH.

In designing the new Shing Style house that contains this family kitchen, Beverly Ellsley took inspiration from the light-filled, grandly proportioned rooms Americans loved 100 years ago. Ellsley relied on custom cabinetwork, moldings and beams to infuse this room with warmth. The maple cabinets, custom crafted in the workrooms of Ellsley's Westport, Conn., kitchen design firm, have furniture detailing such as reeded pilasters and carved brackets. In front of the kitchen area (above), the designer arranged a sofa and chairs in a cozy grouping. Then she gave the room crispness with checked upholstery fabric in sunny yellow and sky blue. ■

Editors KATHLEEN MAHONEY, DARA CAPONIGRO *and* LISA HEAFT ESPY
Writer SALLY CLARK
Photographer KARI HAVISTO



BELOW LEFT: (1) CABINETS AND COUNTERTOPS, $50,000, BEVERLY ELLSLEY HANDCRAFTED CABINET SHOWROOM. (2) TABLE, $1,108, SIMPLY SOUTHERN. (3) CHAIR, $2,675; SOFA AND WING CHAIR FABRIC, $34 PER YARD; COUNTRY SWEDISH. (4) WING CHAIR, $885; SOFA, $1,915; CLUB CHAIR, $780; PENNSYLVANIA HOUSE. (5) CLUB CHAIR FABRIC, $45 PER YARD, SHYAM AHUJA. (6) TABLE, $1,404, L. SAWYER. (7) RUG, $1,400, WEAVERS CORNER. (8) PLATTERS, $375 TO $1,200, JOHN ROSSELLI. (9) TELEVISION, $300; COOKTOP, $1,169; GE. (10) COFFEE MAKER, $200, KRUPS. (11) SINK, $400, KOHLER. (12) REFRIGERATOR, $3,660, SUB ZERO. (13) OVEN, $3,844, THERMADOR. BELOW RIGHT: (14) CHAIR, $635, PENNSYLVANIA HOUSE. (15) CHAIR FABRIC, $69 PER YARD, DESIGNERS GUILD. (16) TABLE, $795; SIDE CHAIR, $250; BOTH, EVOLUTION. (17) URN, $4,500, JOHN ROSSELLI.

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AMPLY SERVED BY A NINE-FOOT-LONG WORK ISLAND (SEE PLAN, LEFT), THE KITCHEN STARS A GRAND BAY WINDOW, THE PERFECT SPOT FOR A TABLE (OPPOSITE ABOVE). CARLISLE SOFA, $1,915; ARDEN LOUNGE CHAIR, $780 (IN YOUR MATERIAL); PENNSYLVANIA HOUSE. ANTIQUE ARMCHAIR, $2,675, COUNTRY SWEDISH.

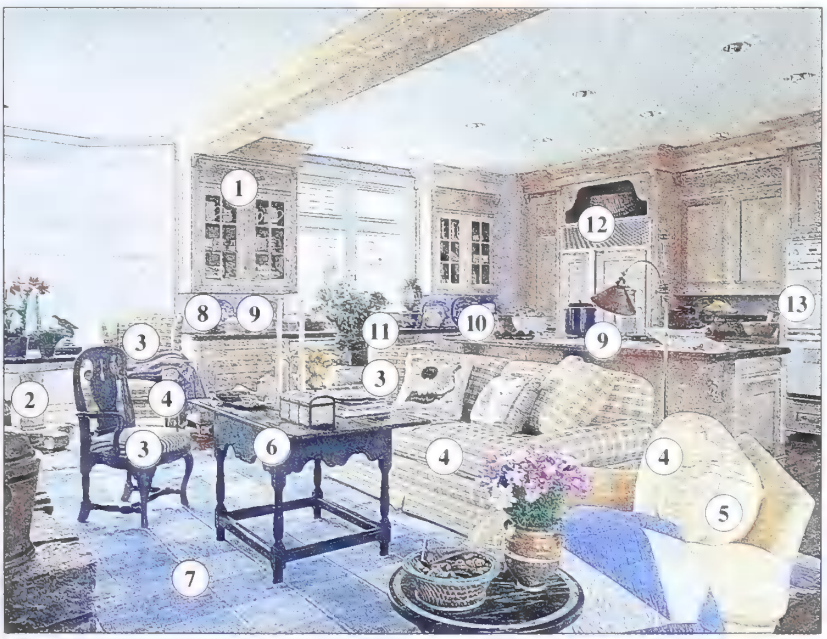
In designing the new Shingle Style house that contains this family kitchen, Beverly Ellsley took inspiration from the light-filled, grandly proportioned rooms Americans loved 100 years ago. Ellsley relied on custom cabinetwork, moldings and beams to infuse this room with warmth. The maple cabinets, custom crafted in the workrooms of Ellsley's Westport, Conn., kitchen design firm, have furniture detailing such as reeded pilasters and carved brackets. In front of the kitchen area (above), the designer arranged a sofa and chairs in a cozy grouping. Then she gave the room crispness with checked upholstery fabric in sunny yellow and sky blue. ■

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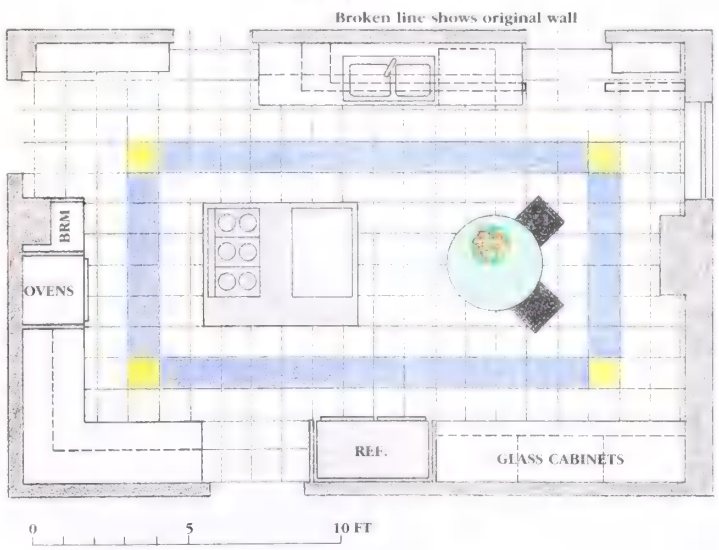




FAMILY KITCHEN IN THE CITY

Crisp design, cheerful tiles and four-star equipment make a user-friendly New York kitchen

FOR EIGHT YEARS BEFORE REMODELING HER APARTMENT KITCHEN, TAV BERRY THOUGHT OF BETTER WAYS TO COOK THERE. BUT SHE HAD BEEN THINKING SINCE CHILDHOOD ABOUT *LIVING* IN A KITCHEN. "THIS SHOULD BE THE CENTER OF THE HOUSE," SAYS BERRY, CITING HER OWN CHILDHOOD ("I WENT STRAIGHT TO THE KITCHEN EVERY DAY AFTER SCHOOL"). EVEN PLAYWRIGHT SAM SHEPARD PROVES HER POINT: "IN *LIE OF THE MIND* HIS CHARACTERS ALWAYS HEAD FOR THE FRIDGE." ▶





THE LARGE KITCHEN HAS ONLY ONE WINDOW (SEE PLAN, LEFT), BUT WHITE WALLS AND CABINETS MAKE IT BRIGHT, AND GLASS-DOORED CABINETS ABOVE THE SINK REFLECT THE LIGHT. THE CRISP ARCHITECTURE AND THE STYLISH BLUE AND YELLOW PATTERN IN THE TILE BACKSPLASH (INSPIRED BY FRANK LLOYD WRIGHT DESIGNS)

FOR MORE DETAILS, SEE PRODUCT INFORMATION



MAKE THE ROOM ELEGANT ENOUGH TO ENTERTAIN IN. WHEN TAV AND PETER BERRY INVITE JUST ONE COUPLE THEY ALWAYS HAVE DINNER HERE. "FOR PETER'S LAST BIRTHDAY THE BUFFET WAS IN THE KITCHEN. I PUT THE PAELLA PLATTER ON THE MARBLE SLAB AND SERVED WARM SAUCES FOR THE CAKE FROM THE STOVE."





Tav Berry's husband and two-year-old daughter love the new room just as much as she does. Peter rides his stationary bicycle here and Shirley keeps her toy stove in the corner. But this New York City kitchen is a family room in more ways than one: The Berrys' sister-in-law, Kathryn McGraw Berry, was the architect. "Kathryn has a great sense of space," says Tav Berry. "That's the reason to hire an architect."

Kathryn Berry belongs to the clean-line school of kitchen design: no freestanding cupboards, no stick-out appliances that break the single plane formed by the counters, no overhead cabinets with markedly varying heights. The structure of the room is equally pure. The architect moved the sink wall back two feet to eliminate a jog (see plan, preceding pages). "Walls that jut out look hodgepodgey," says Berry. But she cautions, "In a room like this, where everything is uniform, you must vary the cabinet fronts to avoid a regimented look." Cabinets above the sink have glass panes; doors opposite are faced with Formica. ■

Editor KATHLEEN MAHONEY
Writer ELIZABETH H. HUNTER
Photographer JEFF MCNAMARA





SET INTO THE WHITE VINYL TILE FLOOR (ABOVE), A RECTANGLE OF BLUE WITH YELLOW CORNERS ECHOES BOTH THE SHAPE OF THE ROOM AND THE BLUE AND YELLOW TILE OF THE BACKSPLASH. RIGHT: PETER, TAV AND SHIRLEY BERRY. GLASS-TOPPED TABLE AND BLACK CHAIRS FROM THE PACE COLLECTION. OPPOSITE ABOVE: KATHRYN BERRY HAD THE FOUR-SIDED HOOD MADE IN A RESTAURANT SUPPLY STORE. BECAUSE CORNER CABINETS ARE ALWAYS A PROBLEM, BERRY DESIGNED AN OPEN CORNER FOR DISPLAY STORAGE. OPPOSITE BELOW: FOR THINGS TAV BERRY USES EVERY DAY A FEW SHELVES UNDER THE ISLAND ARE OPEN; SMALL-APPLIANCE CABINETS HAVE DOORS. A GLASS DOOR LEADING FROM LAUNDRY TO KITCHEN ADDS DAYLIGHT.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

"We found some old dishes in Swedish blue and painted the walls to match"



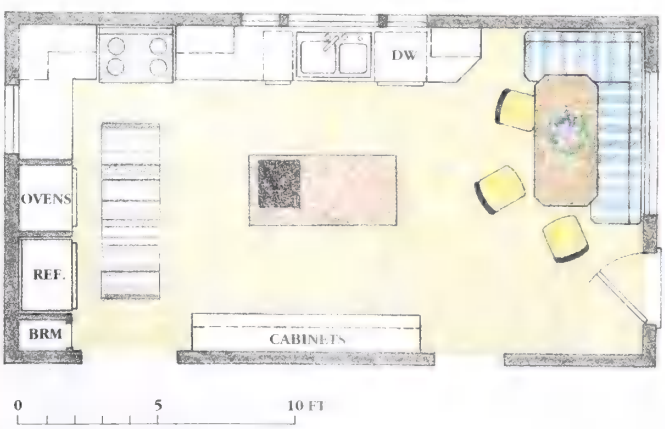
FARM FRESH

BUILDING A NEW KITCHEN TO SERVE AS THE HEART OF A CENTURY-OLD FARMHOUSE, THE DESIGN TEAM OF MICHAEL REX, ARCHITECT, AND GINA AND MIKE CERRE, CLIENTS, REACHED OUT FOR SPACE AND LIGHT BUT NEVER COMPROMISED ON OLD-FASHIONED WARMTH AND INTIMACY. "THIS IS NOT A PRETENTIOUS HOUSE," SAYS GINA CERRE, "AND WE WANTED A KITCHEN THAT APPEARED TO HAVE BEEN HERE FOR YEARS."

Gina and Mike Cerre (pronounced ser-RAY) had a vision of a country kitchen when they bought their 1885 farmhouse in Sausalito, Calif., but vision collided with reality—a cramped room harboring little more than a range and a cast-iron sink. They salvaged nothing of the original in their renovation, which absorbed the adjoining dining room, but they remained true to the heritage of the old house. For visual warmth, a new pitched ceiling was clad in tongue-and-groove paneling painted the color of fresh cream. Says architect Michael Rex, "We built in a measure of elegance and used some modern conveniences such as stereo speakers hidden in the ceiling, but we never departed from a basic simplicity."

A spectacular arched window shoots up over the sink, crowning a workaday spot with a view of the sublime: the small orchard where the family picks apples, plums and pears for home-baked pies. White tile counters and herringbone maple floors are details borrowed from old French kitchens admired by the couple in their frequent travels as producers of Globe TV documentaries. And to use as a center island, they found a pine French bakery counter that is about the same age as their house. ▶

Editor JODY THOMPSON-KENNEDY
Writer DYLAN LANDIS
Photographer JOHN VAUGHAN



THE CERRE DAUGHTERS, LEE, 6, AND LAUREN, 8, BAKE WITH THEIR MOTHER (ABOVE). OLD DINING-ROOM WAINSCOTING WAS REUSED IN THE COZY BREAKFAST NOOK (OPPOSITE). ROUNDED TABLE CORNERS MAKE USE OF THE BANQUETTE PAINLESS.

FOR MORE DETAILS, SEE PRODUCT INFORMATION





WALLS AND WOODWORK ARE PAINTED EXCEPT FOR PINE SHELVES IN THE CABINETS, WHICH ECHO THE OLD WOOD OF THE ISLAND. CORNICES OVER THE CABINETS GIVE THEM A BUILT-IN LOOK. THE MULTI-PANED WINDOW IS AN ENLARGED INTERPRETATION OF THE ORIGINAL FARMHOUSE WINDOWS. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION



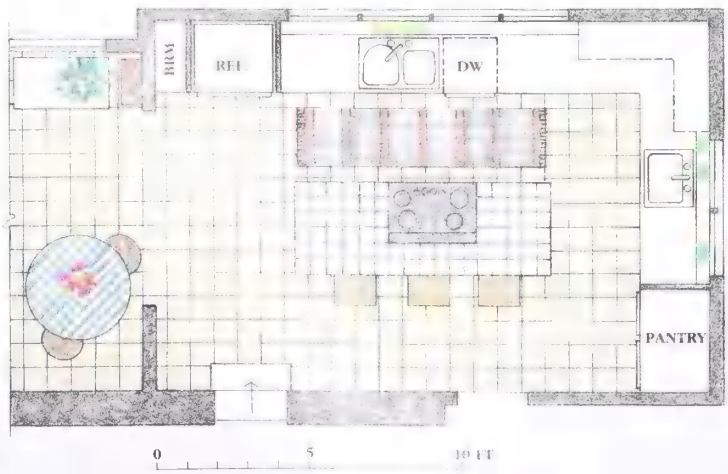


A new kitchen added onto a stone farmhouse captures its country spirit

A PERFECT FIT

Joan Infarinato is amused when people think her brand-new kitchen cabinets are old relics. She tells a story about the painters who came in to do the walls and offered to paint the cabinets as well. "They obviously felt I wouldn't want such worn-looking surfaces in my new kitchen." But the simple, Shaker-like cabinets in a distressed finish—green with a blue undercoat showing through—were just what Infarinato wanted for a room that had been added to the pre-Revolutionary Pennsylvania farmhouse she shares with her husband, Robert. The couple was careful to keep the addition (kitchen, mud room, dining gallery) compatible with the old house. They asked architect John Milner to design it "from the outside in" with the proportions, roofline and windows to match the original building. But they never considered faking an old interior. "I saw 50 houses while househunting," says Joan Infarinato. "Too often fitting a new kitchen into an old house meant nailing gloomy barn boards on the walls and cabinets." ▶

ABOVE THE ISLAND (OPPOSITE) AN ANTIQUE LADDER WITH TRACES OF WHITE PAINT HANGS AS A POT RACK. JOAN INFARINATO (BELOW) LIKES THE PORTUGUESE TILES BECAUSE THEY ARE SIMPLE. ABOVE: BEHIND THE BREAKFAST TABLE IN THE CORNER OF THE DINING GALLERY THE STONE WALL OF THE ORIGINAL HOUSE CAN BE SEEN. PLAN (BELOW LEFT) SHOWS HOW GALLERY JOINS KITCHEN.



FOR MORE DETAILS, SEE PRODUCT INFORMATION





The Pennsylvania couple planned their two-sink, two-view kitchen so that they could cook side by side

Joan Infarinato first saw the kind of cabinets she wanted while house-hunting, and she traced them to a kitchen and bath design firm called Living Quarters. There she met Jerome Hankins, a kitchen designer, who helped turn her big addition into an efficient work space.

Because Joan and Robert Infarinato both like to cook, often at the same time, Hankins planned the kitchen with two work triangles, each with its own large sink (see plan, preceding pages). "Bob's sink is convenient to the oven because he is a baker," Hankins explains, "and the microwave is convenient for both of them." Over each sink, windows afford wide views of the fields around the house and a nearby barn.

One challenge in a room of many windows is finding a place for overhead cabinets. "But most people want them for easy dish storage," says Hankins. He tucked a couple into the corner between the windows (right) and balanced them visually with a pantry cupboard. ■

Editors KATHLEEN MAHONEY *and* SARAH KALTMAN
Writer ELIZABETH H. HUNTER
Photographer KARI HAAVISTO



JOAN INFARINATO CHOSE A CORK TILE FLOOR BECAUSE IT IS EASY TO STAND ON AND BLENDS WITH NEARBY WOOD FLOORS. A BEADED BOARD CEILING—A NICE FARMHOUSE TOUCH—IS ONE OF SEVERAL DETAILS THAT TIE THE ADDITION TO THE OLD HOUSE. THE INFARINATOS HAVE COLLECTED BASKETS FOR 15 YEARS. DELICATE STENCILING DECORATES THE WIDE ARCH BETWEEN KITCHEN AND DINING GALLERY.



THE COMPLETE RANGE

From a 50s rehab to high-tech halogen, here are star-quality kitchen stoves



JOHN VAUGHAN

A FEW YEARS AGO THE MOST STYLISH HOME KITCHENS INCLUDED PROFESSIONAL RANGES, BULKY THOUGH THEY WERE. BUT RECENTLY THE TREND HAS BEEN TOWARD MODELS THAT MAKE MORE SENSE IN THE HOME. A GOOD EXAMPLE FROM FRANCE IS LA CORNUE WITH POWERFUL GAS BURNERS, A HOT PLATE FOR SIMMERING AND DOUBLE OVENS. SIEMATIC CABINETS.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



State-of-the-art technology—halogen cooking zones under black glass—combines appealingly with a tiled backsplash. Gaggenau cooktop and oven; Smallbone cabinet.

Matthew Fassberg of OvenArts finds real 50s ranges, reporcelains the outsides in bright colors, rebuilds thermostats and burners. "Serious cooks love them," he says.



High-speed gas burners—one appeal of a professional range—are being incorporated into domestic cooktops. Each Miele unit has one high-speed burner; Hastings tile.

Two high-speed and two medium gas burners are set into a glass top that is cool enough to use as a counter and wonderfully easy to clean (below). Sterling cooktop; Hastings tiles. ■





PHOTOS: TOP AND BOTTOM RIGHT: TOM McWILLIAM

Pure and Simple



When Marston Luce and Julie Southworth bought their 1920s house in Washington, D.C., from its original owner, they knew that fixing it up would be no picnic. "You can safely say we left no surface untouched," says Southworth. Their goal was elegance, which to them means light, height and spaciousness. Partners in a local shop specializing in American and Continental antiques, Luce and Southworth brought to the task a well-developed point of view, plus furniture lovingly collected over the past 20 years. "We're not slaves to a period style," says Luce. "We mixed formal and informal pieces in the living room (right) to keep it from becoming too serious and staid." ▶



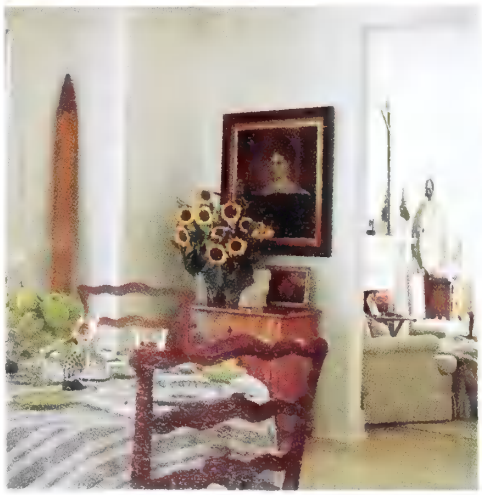
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"An out-of-scale piece is a wonderful surprise in a conventional room," says Marston Luce









JUGGLING SCALE, SHAPE AND TEXTURE, LUCE AND SOUTHWORTH CREATED INTERESTING FOCAL POINTS. TOP LEFT: BESIDE A DELICATE TABLE GROUPING, A SEVEN-FOOT GILT PIER GLASS LEANS AGAINST THE WALL. SOFA FABRIC, HINSON. TOP RIGHT: THE OWNERS LOWERED THE ORIGINAL MANTEL TO A MORE GRACEFUL, MORE 18TH-CENTURY PROPORTION. A CANADIAN WATCHMAKER'S SIGN TAKES THE PLACE OF A PICTURE ABOVE A FRENCH CHEST. ABOVE LEFT: ANOTHER TRADE SIGN, THIS ONE FOR A PENCIL FACTORY, IS PROPPED IN A CORNER. THE DOG ON THE BIEDERMEIER COMMODE IS AN OHIO SEWER-TILE MAKER'S FANCY. ABOVE RIGHT: ROSES AND A PILLOW PICK UP THE SOFT HUES OF A NEOCLASSICAL FRENCH WALLPAPER SCREEN. RIGHT: PAINTING THE ENTRANCE HALL NAPLES CREAM WAS A "BRAVE EXPERIMENT IN COLOR," JOKES SOUTHWORTH. ▶



FOR MORE DETAILS, SEE PRODUCT INFORMATION



Classical architectural elements—a lattice screen, Greek Revival columns—create a compelling backdrop

Decorating a house with antiques seldom results in a look that can be called modern. An exception is the home of Marston Luce and Julie Southworth, where precious furniture and objects are placed like works of art within a pristine setting. The rooms, for the most part, are monochromatic, almost colorless, with off-white walls, bleached floors, bare windows. The wooden furniture is light too; honey is the darkest color. The upholstery is neutral and mostly without pattern.

The couple refined the 1920s house to lift it out of the realm of the ordinary. "An architecturally interesting backdrop is essential when the decoration is as pared down as it is here," says Luce. They simplified the living room windows, which they felt were too fussy, by halving the number of panes. In the dining room a new fan window installed above existing French doors gives a greater sense of height. "Our philosophy was to make the space more vertical and thus more elegant," says Luce. Framing that doorway are two columns, freestanding now but once part of the exterior of an 1835 Greek Revival house in Massachusetts. These classical elements work well with the room's original Greek key plaster molding.

To make the living and dining rooms feel larger, Luce and Southworth widened the opening between them and treated the two spaces as one. "We used small-scale furniture because it's a small house," says Luce, "but an oversize piece here and there keeps everything from seeming too conventional." ▶



LUCE AND SOUTHWORTH EVOKED THE SOUTH OF FRANCE, A PART OF THE WORLD THEY BOTH LOVE, ON THE TERRACE (LEFT) WITH FRENCH CAFE CHAIRS, A MARBLE TABLE AND TERRA-COTTA POTS. A 19TH-CENTURY PLAQUE IS MOUNTED ON THE PRIVACY-ENHANCING LATTICE WALL. RIGHT: THE SPARE DECORATION OF THE DINING ROOM FOCUSES THE EYE ON EACH CAREFULLY CHOSEN PIECE, INCLUDING A WREN HOUSE FROM THE 1930S AND CIRCA-1800 NEW ENGLAND CHAIRS. PLATES, MARSTON LUCE ANTIQUES.

FOR MORE DETAILS,
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"We like things that have an abstract quality–furniture that has good bones without too much ornamentation"

More intimate than the airy rooms below is the master bedroom, which was carved out of the attic. "We wanted our bedroom to be comfortable and relaxing, not as stark as the rest of the house," says Southworth. This was easy to achieve up in the eaves where the scale is inalterable and intrinsically cozy. Luce and Southworth sheathed the odd-shaped space with a delicate floral wallpaper, its small repeat and white ground lending an expansive, fresh and unifying quality to the room. "It's a little like being in a tree house," says Luce. A more liberal use of color and pattern also contributes to the country warmth. Two of their most prized finds—a Regency chest with its original robin's-egg blue paint and a toile de Jouy quilt—inspired the choice of blue, which has long been Southworth's favorite color. ■

Editor DARA CAPONIGRO
Writer GLENN HARRELL
Photographer WALTER SMALLING

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IN THE UPSTAIRS LIBRARY (LEFT), ANTIQUE PILASTERS MAKE NEW BOOKSHELVES LOOK OLD. A STONE BALUSTRADE PROVIDED THE BASE FOR THE LAMP, WHICH IS SET ON ONE OF TWO SMALL ENGLISH COACH TABLES, CIRCA 1830. SOFA, TRS FURNITURE. ABOVE: SOUTHWORTH'S DRESSING TABLE HOLDS HER ANTIQUE IVORY COLLECTION. RIGHT: OLIVE THE CAT NESTLES IN A VICTORIAN SLIPPER CHAIR UPHOLSTERED IN FABRIC FROM BRUNSCHWIG & FILS. RUG, THOS. K. WOODARD.


Review

The Little Things That Make a Room

Think of accessories as magical quick-change tools to help you set—or reset—the scene. From a hand-blown vase to a toss of paisley, they can express your personality and become the life-givers of a room.

PRICES & SOURCES

(18) Oxblood vase, $245, Payne Street Imports. (19) Paisley throw, $2,500; box, $90; Bergdorf Goodman. (20) Plaid box, $319, GuildMaster. (21) Chair, $500, Evolution. (22) Sisals, $2,225 to $2,425; rose throw, $70; Ralph Lauren. (23) Candlesticks, $685 to $1,550 per pair, James II Galleries, Ltd. (24) Shaker boxes, $424, set of six, The Friends. (25) Mirror, $1,422, Mirror Fair. (26) Yellow vase, $1,200, Gordon Foster. (27) Lamp, $240, Edward Russell Decorative Accessories. (28) Clock, $60, Contre-Jour. (29) Urn, $100, Dampierre & Company. (30) Paintings, $500 each, Andrew Kolb & Sons. (31) Pillow fabric, $22.50 per yard, Katie Ridder Home Furnishings. ▶

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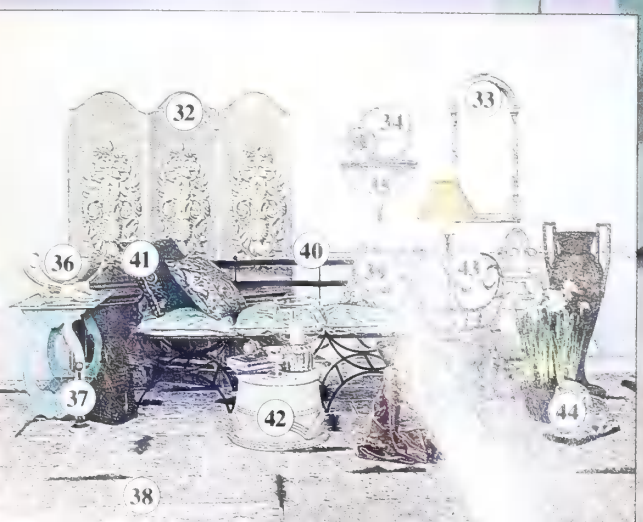




A neoclassical accent piece can change the whole mood of a room

PRICES & SOURCES

IT'S THE LITTLE THINGS THAT COUNT: THE COMPOSED CURVE OF A BOWL, A GLIMMER OF GOLD. (32) SCREEN, $1,265, SARREID LTD. (33) MIRROR, $475, CARVER'S GUILD. (34) TRAY, $84, PORTICO. (35) BRACKET, $319, GUILDMASTER. (36) BOWL, $600, MODERNAGE. (37) FINIAL, $270, LIMITED EDITIONS. (38) TILES, $8 PER SQUARE FOOT, COUNTRY FLOORS. (39) PILLOWS, $200 EACH, GEORGE SMITH SOFA AND CHAIRS. (40) BENCH, $1,890, THE PHILLIPS COLLECTION. (41) PILLOW, $150, CARLA WEISBERG, BARNEYS NEW YORK. (42) TERRA-COTTA POT, $198, VEEN & POL. (43) CHAIR, $265, DISTANT ORIGINS. (44) LION, $1,800 PER PAIR, LEXINGTON GARDENS. ▶





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Take a touch of the frankly nostalgic and some notes from the glad pastel palette to wake up a space that has grown a little tired

PRICES & SOURCES

FREE-SPIRITED, FORTIES-INSPIRED COLOR—FROM FUNKY POLKA DOTS TO CABBAGE ROSES. (45) VALANCE, $489, CADWELL FURNITURE AND ACCESSORIES. (46) LAMP, $740, ZONA. (47) VASE, $335, AVVENTURA. (48) TILE TABLE, $1,440, ANNA SYRETT. (49) PINK THROW, $70, ABC CARPET & HOME. (50) DISHES, $28 TO $150 EACH, BARNEYS NEW YORK. (51) FLOORCLOTH, $15 PER SQUARE FOOT, SARA NESBITT. (52) VASES, $90 TO $170, NEW GLASS GALLERY. (53) ROSE BOWL, $60, GEORGINE ABDALLAH. (54) KITCHEN SAFE, $725, RON FISHER AMERICAN FURNITURE. (55) VASES, $75 EACH, ROBERT HOMMA WILLIAM LIPTON. (56) DINNERWARE, $14 TO $15 EACH, VIETRI. (57) PLATTER, $300, MODERNAGE. (58) CLOCK, $920; WINDSOR CHAIR, $730; HABERSHAM PLANTATION. (59) THROW, $375, BERGDORF GOODMAN. (60) HAT BOXES, $75 TO $100, SWEET NELLIE. ■

Editors SARAH KAITMAN *and* SARAH MCPECK
Writer KIM WALLER
Photographer TOM MCWILLIAM





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"My Mount Vernon-style garden is a little part of America in France."–HUBERT DE GIVENCHY

A PASSION FOR GARDENS

THE COUTURIER HUBERT DE GIVENCHY LOVES TO GARDEN. AT HIS 16TH-CENTURY CHATEAU NEAR PARIS, THE GARDENS ARE ALWAYS EVOLVING AND HIS IMAGINATION ROAMS THE WORLD. FOR HIS NEW *POTAGER* (KITCHEN GARDEN) HE LOOKED TO GEORGE WASHINGTON'S MOUNT VERNON WITH ITS SMALL PAVILIONS AND BOARD FENCES (ABOVE AND OPPOSITE). HIS FIRST *POTAGER* (OVERLEAF) WAS INSPIRED BY A VENETIAN CLOISTER. ▶









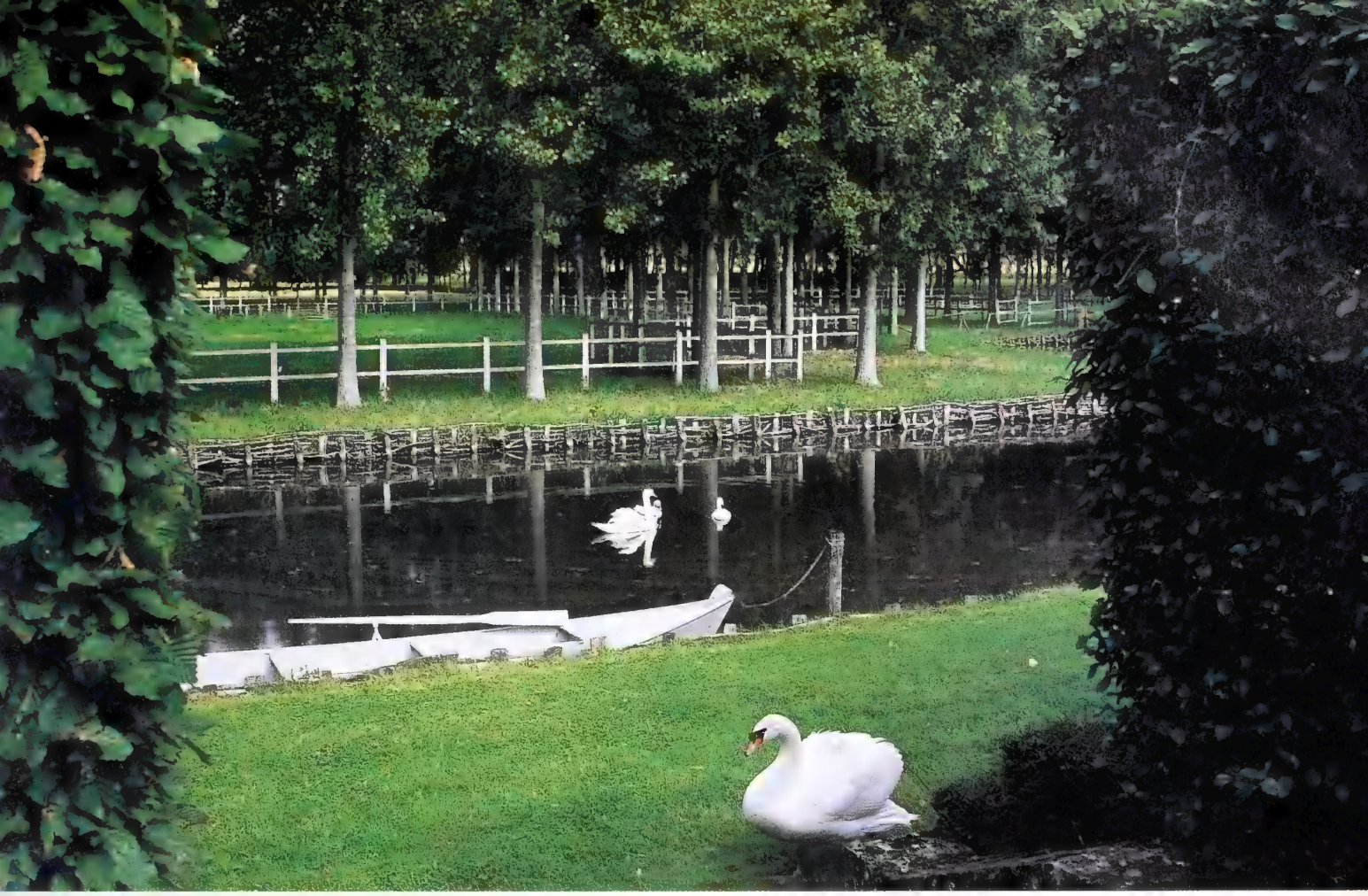






HUBERT DE GIVENCHY (ABOVE) IN THE DOORWAY OF HIS PERSONAL PAVILION WITH HIS SPIRITED LABRADOR, SANDY. ABOVE LEFT: THE KITCHEN GARDEN IS ENCLOSED BY AN EXACT COPY OF THE FENCE AT MOUNT VERNON. BELOW LEFT: THE HEAD GARDENER'S PAVILION CONTAINS A STONE SINK AND ALL THE PARAPHERNALIA FOR TENDING THE GARDENS. OPPOSITE: THE POOL HOUSE VIEW OF THE LAKE AND ITS RESIDENT SWANS. BELOW: THE CURVED BENCH IS COPIED FROM ONE AT CAWDOR CASTLE IN SCOTLAND.





"I dress the garden with a new look each season–just like a collection"

When it came to designing a new *potager*, Hubert de Givenchy, the great French couturier, did not draw upon the elaborate, stylized gardens of his country's past, but upon America's past in the form of George Washington's garden at Mount Vernon, Va. Here he found the design for the two pavilions that punctuate this expansive kitchen garden: one for himself, the other for his head gardener. The fence enclosing the garden is also copied from those at Mount Vernon.

At Le Jonchet, Givenchy's small 16th-century château standing on 95 acres near Chartres, the designer has been creating gardens for 15 years. The formal plantings in front of the house are now mature; the American-inspired kitchen garden has just been completed. This year Givenchy will build an *orangerie* (greenhouse) and an allée of fruit trees.

Invaluable inspiration and advice come from his friend, Mrs. Paul (Bunny) Mellon, whose gardens in Pennsylvania are legendary. Whenever the couturier visits her they go to Mount Vernon together, and this is where the ideas for his latest garden took root. In a beautiful scrapbook on the progress of the *potager*, Givenchy has a drawing of the pavilion at a great château (seen on the first page of this story), but he prefers the simpler version adopted by America's first president. "That other one is better for Versailles; mine is more for a peasant, but a chic peasant," he laughs.

Working on his garden is, he says, like working on a fashion collection. "Every season there is something new: new plants, new trees, new herbs and so many packets of new seeds." In his travels Givenchy is always on the lookout for ideas and antiques for his gardens and his three homes (the others are in Paris and the south of France). "I just found a beautiful sundial that will be the center of the *potager*. I'll circle it with myosotis," says Givenchy, anticipating the beauty of brilliant blue forget-me-nots.

Looking to another American president, he acquired a replica of a bench that Jefferson designed for Monticello. "I found the exact measurements in a book. I love things around me that have a history; everything I own has a little story to remember," he says. "I adore America and the idea of having a little bit of American perfection at Le Jonchet." ▶

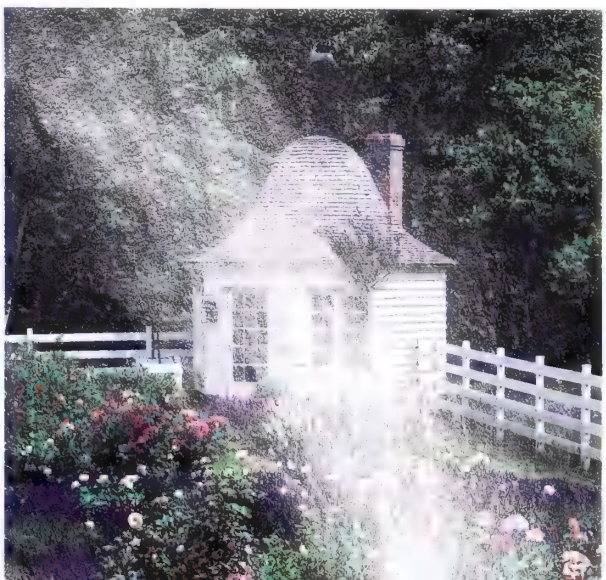
"I am a very sentimental man. Like a little bird, I constantly bring things back to my home"

I like to be surrounded by things that have touched me," says Givenchy, and his garden pavilion is a perfect example. The simple domed structure (right) is filled with a combination of gardening tools, watering cans, gloves, seeds and garden memorabilia. He treasures a drawing of Le Jonchet, and two little ceramic houses representing the pavilions he re-created (found at Mount Vernon's gift shop) are filled with the cookies that Sandy, Givenchy's Labrador, craves. As a grand inspiration there is a plan of the Potager du Roi at Versailles, the restoration of which happens to be a philanthropic project the designer is working on with Mrs. Mellon.

"Each little thing in my pavilion comes from a trip and is something I love," Givenchy says, and he finds it easiest to work surrounded by such treasures. "If I want to sketch, this is a nice place to retreat to." Here he also chooses the flowers and vegetables for the next season. "I adore white flowers. The smell of white peonies is just wonderful, and tuberoses and, of course, lilies of the valley." More and more of a vegetarian these days, he prefers the asparagus and artichokes and tiny carrots that grow in his kitchen garden, and the wild watercress from the river on his land. ■

Editor/Writer JANE ELLIS
Photographer CHRISTOPHER SIMON SYKES

IN GIVENCHY'S PAVILION (BELOW) HE CAN READ OR SKETCH OR ENTERTAIN A VISITOR BESIDE THE FIRE, SURROUNDED BY PERSONAL MEMENTOS, WORKS OF ART AND GARDEN BOOKS.








HERBS
HERB'S THIRD

PEACEFUL IN THE COUNTRY

ANTIQUES DEALER KATHY SCHOEMER KNEW WHAT SHE WANTED: A QUIET GETAWAY FROM HER BUSY SHOP AND LIVELY FARM. "I WALKED INTO THIS ABSOLUTELY MAGICAL SPACE AND KNEW ITS POTENTIAL—IT HAD SUCH A SENSE OF SPIRITUAL PEACE." USING HER OWN ANTIQUES, SHE WORKED WITH TWO FRIENDS—INTERIOR DESIGNER SUSAN SUTPHIN AND FABRIC DESIGNER PAM KLINE—TO CREATE A WORLD APART, FULL OF LIGHT AND JOYFUL PASTELS IN A BEDROOM/OFFICE (RIGHT) AND LIVING/DINING ROOM (OVERLEAF). ▶

DESIGNER: SUSAN SUTPHIN, NORTH SALEM DESIGN. ALL ANTIQUE AND ONE-OF-A-KIND FURNISHINGS, EXCEPT RUGS: KATHY SCHOEMER, AMERICAN ANTIQUES AND DECORATIONS. ALL UPHOLSTERY, SLIPCOVERS AND FABRICS BY TRADITIONS. PAINT BY DUTCH BOY. FLOOR FINISHED BY RAIS WITTUS; WALLS BY WET PAINT. ANTIQUE WOOLEN MITTENS ON WALL, $100 TO $400; AMERICAN HOOKED RUG ON WALL, C. 1880, $1,800; PAINTED PENCIL-POST BED, $1,100; ALL TRADITIONS.



FOR MORE DETAILS SEE





Painted antiques, pale plaids and checks and an open plan preserve the serenity of an old Grange hall

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"The rooms are flooded with an incredible light. We wanted to keep that quality as we decorated"









Once Union Hall (above left) was the gathering place for the little town of North Salem, N.Y., where the Grange met and Jenny Lind is said to have performed long ago. Kathy Schoemer has kept her shop on the ground floor for the past few years and above her were two grand rooms with 18-foot ceilings. "The rooms are flooded with incredible light," says the building's part-owner Susan Sutphin (in the center, above right, between Kline, left, and Schoemer). "We wanted to keep that quality as we decorated the space." They turned to Pam Kline, who with her company, Traditions, has developed fabrics and furniture in period styles. As in any open-plan space, the furniture was arranged to define functions, such as the main room's dining area (above) next to the informal seating area. The other room (previous page) works well as an office that is ready for an occasional guest, with a bed cozy in its draperies. The tall windows wear simple curtains and valances to give full play to those floods of glorious sunshine. ■

Editor CHARLES RILEY
Writer CATHERINE FINDLAY
Photographer ANTOINE BOOTZ



BLUE-AND-BEIGE-STRIPED RUGS, THOS. K. WOODARD. SOLARE CLASSIC PLEATED WINDOW SHADE BY JOANNA. FROM TRADITIONS: WING CHAIR IN CREAM LINEN, $750; OTTOMAN, $325; CLUB CHAIR IN BLUE-AND-CREAM PLAID HOMESPUN, $825; MATCHING OTTOMAN, $345; ROLLED-ARM SOFA, $1,700; WASHED BLUE-AND-CREAM PLAID HOMESPUN VALANCES. FROM KATHY SCHOEMER: PAINTED FARM TABLE, $3,800; BABY TENDER (WITH PINE TREE), $1,200; WINDSOR CHAIRS, ASSEMBLED SET, $3,600; AMERICAN TWIG ROCKER, $750; WELSH BIRDCAGE, $1,500; TRAPEZOID TABLE, $675; AIRPLANE, TOY, $350; PIECED AMERICAN QUILT, $650; GLAZED CUPBOARD, $5,000; BABY BASKET (ON CUPBOARD), $650; SAWBUCK SIDE TABLE, $675; CHOPPING BOWL, $375; WHITE DOUGH TRAY HOLDING PLANTS, $375; AMERICAN BLANKET CHEST, $975; PAINTED DESK, $1,650; HOOKED RUG, $2,000; BLUE TROUGH (HOLDING TREES), $750.

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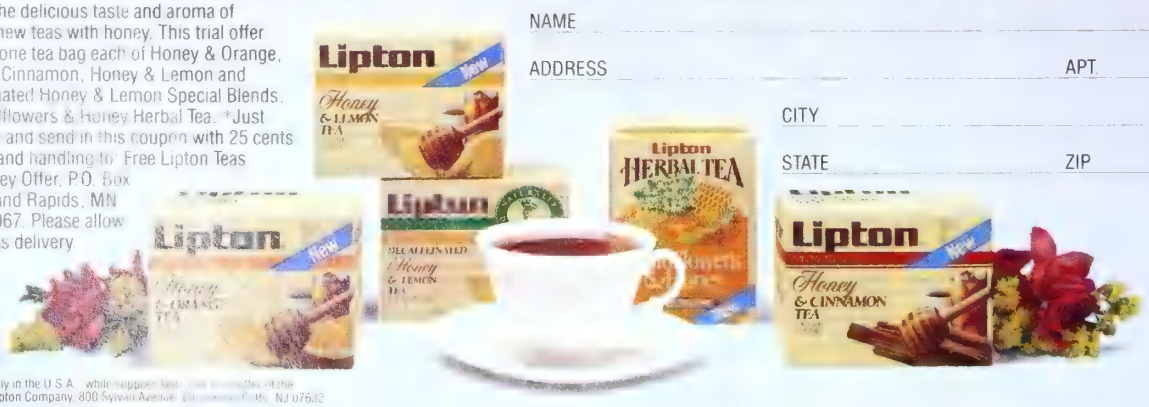
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EDITOR JANE ELLIS

LACROIX'S PARTY STYLE

In designing his celebrated party dresses, Christian Lacroix (below) treats orange, yellow, red and hot pink as though they were neutrals, and he likes the same palette when he sets a table. These vibrant colors reflect the spirit of Provence and so does the food he cooks and serves to family and friends.







A generously poufed scarlet cloth (top left) is ringed with ivy at Christian Lacroix's lunch table. Above: A characteristic profusion of flower color expresses his warm-hearted whimsy.





Like his fashion designs, Lacroix's table (all views) is a study in contrasts. "My style is always sophisticated and simple—wildflowers with orchids, rough plates with beautiful engraved glasses." When it comes to food he likes bright things: good vegetables served with olive oil, morue (cod) with an aioli (garlic mayonnaise) sauce. The latter, he says, "is my favorite dish and very easy to do." He proves the point in the garden of his Paris atelier, where he entertains friends and customers at lunches as stylish as his signature pouf. ■

ALL PHOTOS: CHRISTOPHER SIMON SYKES

A graceful way to
handle a sticky problem.



ONEIDA

Shown: Golden Kenwood pattern in stainless and gold.



Wonderful flavor with beans, grains and rice

BACK TO BASICS

BROWN RICE WITH RAISINS AND NUTS (ABOVE) MAKES A WONDERFUL BREAKFAST CEREAL. SERVE IT WITH FRUIT, YOGURT OR CREAM, MAPLE SYRUP AND CORN BREAD.

GRAINS AND BEANS HAVE BECOME STYLISH AS TOP COOKS ALL OVER THE COUNTRY TURN TO THESE NO-CHOLESTEROL, HIGH-FIBER, HIGH-CARBOHYDRATE GOODIES. THEIR TEXTURE IS A GREAT PART OF THE EXCITEMENT, ALONG WITH THEIR GENTLE NUTTY TASTE, AND THEY CRY OUT FOR HAPPY MARRIAGES WITH VEGETABLES, ALL KINDS OF MUSHROOMS BOTH DRIED AND FRESH, TOMATOES, PEPPERS, ONIONS, SHALLOTS, GARLIC AND SCALLIONS. THEY ALSO MIX WELL WITH FRUIT AND NUTS. ▶





WHEAT BERRIES AND CHICK-PEAS HAVE BEEN STAR PERFORMERS IN EUROPE AND THE MIDDLE EAST FOR CENTURIES, AND NOW AMERICANS ARE DISCOVERING THE DELIGHTS OF THESE NUTRITIOUS GRAINS AND BEANS. FOREGROUND: WHEAT-BERRY SALAD TOSSED WITH SCALLIONS, FLAT-LEAF PARSLEY, DILL AND BASIL. THE CHICK-PEA SALAD (RIGHT) IS SPARKED WITH GREEN, YELLOW AND RED BELL PEPPERS, ONIONS, GARLIC AND PARSLEY. ▶



THERE ARE AT LEAST A DOZEN VARIETIES OF LENTILS, AND THESE NUTRITIOUS BEANS HAVE BEEN A STAPLE OF EUROPEAN DIETS SINCE BIBLICAL TIMES. A TYPICAL FRENCH BISTRO APPETIZER, LENTIL SALAD (ABOVE) IS GENERALLY ACCOMPANIED BY SALAMI, CRUSTY BREAD AND A GLASS OF HEARTY RED WINE. ESCAROLE-AND-WHITE-BEAN SOUP (OPPOSITE ABOVE) HAS BEEN A SOUTHERN ITALIAN PEASANT DISH FOR GENERATIONS. IF ESCAROLE IS HARD TO FIND, THE SOUP CAN BE MADE WITH SPINACH, AS IT IS HERE. WITH IT: CORN BREAD THAT CAN BE ZIPPED UP WITH GRATED CHEDDAR CHEESE, CHOPPED GREEN PEPPERS OR TOMATOES. VEGETARIAN CHILI AND BLACK BEANS WITH RICE (OPPOSITE BELOW) ARE BELOVED SOUTH-OF-THE-BORDER SPECIALTIES. CHILI IS A FAVORITE WITH TEXANS, WHO SOMETIMES EAT IT FOR BREAKFAST, AND THE BEANS AND RICE HAVE SUPPLIED PROTEIN TO SOUTH AMERICANS FOR CENTURIES. WITH THEM, CRISP-FRIED CORN-BREAD GNOCCHI.

Beans and rice have been supplying protein deliciously for centuries

Cooks concerned with good health and economy are turning beans, grains and rice into entrée dishes gloriously garnished with colorful vegetables and crisp nuts. At San Francisco's Undici restaurant, chef and co-owner Donna Nicoletti mounds a lusty white-bean salad on toasted slabs of coarse peasant bread. Jean Georges Vongerichten, chef at New York City's Lafayette restaurant, makes French fries from a chick-pea flour dough that he cuts into small stick shapes and deep fries. His aromatic cornmeal polenta is enriched with marjoram, basil, chervil and parsley. When beans and grains are combined or eaten at the same meal, they deliver a fuller complement of amino acids, hence a bigger protein punch. Beans and rice, beans and bread, grains with crudités and bean dips, and rice and grains served with toasted corn bread are all ways to combine these healthful ingredients for optimum nutrition. ■

Editor JANE ELLIS
Writer CECILE LAMALLE
Photographer LINDA BURGESS



RECIPES BEGIN ON PAGE 115

A Winter Brunch to Warm the Heart

A NATURAL TENDENCY AT THIS TIME OF YEAR IS TO STAY TUCKED SECURELY IN BED ON WEEKENDS UNLESS, OF COURSE, THERE IS SOME WONDERFUL WAKE-UP FOOD TO LURE A BODY TO RISE 'N' SHINE. HERE IS JUST SUCH JUMP-START FARE: A SIMPLE FRUIT COMPOTE THAT HIGHLIGHTS THE DELICIOUS AFFINITY BETWEEN CITRUS AND BANANAS, CORNMEAL CRÊPES FILLED WITH AMERICAN CHÈVRE—THE SUBSTITUTION OF CLUB SODA FOR WATER IN THE BATTER GIVES THEM A RICOTTALIKE FLUFFINESS—SAUSAGES AND CRANBERRY-ORANGE SCONES.—SARAH LEAH CHASE



MENU

BANANA-CITRUS COMPOTE
CORNMEAL CRÊPES WITH CHÈVRE AND HOT-PEPPER JELLY
CRANBERRY-ORANGE SCONES
JAMAICAN COFFEE

BANANA-CITRUS COMPOTE—*In a small, heavy saucepan combine ¾ cup each water and sugar. Bring to a boil and add 2 tablespoons finely julienned lime zest and 1 tablespoon each lemon and orange zest. Boil 3 minutes, stirring occasionally. Remove from heat and cool 10 minutes.*

Peel 8 ripe bananas and slice diagonally into ½-inch slices. Toss with juice of 1 lime. Pour warm syrup over banana mixture and stir to coat. Let macerate 30 minutes at room temperature.

Serve at once or chill for 2 hours. The compote must be used within 24 hours for optimum flavor and color. Makes 6 to 8 servings.

CORNMEAL CRÊPES WITH CHÈVRE AND HOT-PEPPER JELLY—*This recipe began as an hors d'oeuvre experiment and ended up as a fabulous brunch dish. Think of a blintz that has migrated south of the border, then heat up a crêpe pan and start churning these out as fast as you can. There are a couple of secrets to success. Substituting club soda for water in the crêpe recipe yields a lightness that balances out the heartiness of the cornmeal. Secondly, the fresh chèvre should be very light and mild; domestic works better than imported. Serve crêpes along with grilled sausages.*

Prepare crêpes. In a medium-size bowl, mix 1½ cups all-purpose flour, ½ cup yellow cornmeal, ½ teaspoon salt, ½ teaspoon ground cumin, ¼ teaspoon garlic powder and a pinch of cayenne pepper. Make a well in the center and pour in 1 cup milk, 1 cup club soda, 3 large eggs and 3 tablespoons melted unsalted butter. Whisk until blended smooth. Let batter rest 30 minutes.

Heat a 6- or 7-inch nonstick crêpe pan over medium-high heat and coat lightly with butter or oil. Ladle in just enough batter to coat thinly and evenly. Cook until bottom is lightly browned, about 30 to 45 seconds. Flip and cook a few seconds more. Repeat process until all batter is used, stacking crêpes.

To assemble crêpes, turn one brown-side down. Place a slice of chèvre on its center (a 12-ounce log cut into ½-inch-thick slices) and top with a scant teaspoon of red or green hot-pepper jelly (about 8 ounces needed in total). Fold sides of crêpe over cheese to make a rectangular bundle. Secure each crêpe by tying top with a blanched chive (use 1 bunch long chives blanched 30 seconds). Arrange crêpes in a single layer in a shallow casserole. Drizzle evenly with melted butter (6 tablespoons unsalted butter needed in total). The crêpes may be made up to 24 hours ahead to this point.

Bake crêpes in a 350°F oven 15 to 20 minutes, until warmed through and cheese begins to melt. Serve at once. Makes 6 servings.

CRANBERRY-ORANGE SCONES—*Feathery light yet rich scones with an attractive tart contrast of cranberries and orange zest. Cut into fanciful shapes for a brunch treat.*

Place 2 cups all-purpose flour, ⅓ cup sugar, 1 tablespoon baking powder, ½ teaspoon salt and 4 tablespoons chilled unsalted butter in food processor bowl with steel blade and process until mixture resembles coarse crumbs. Transfer into a large mixing bowl. Stir in 1 cup fresh chopped cranberries and 1 tablespoon grated orange zest.

In a small bowl, lightly beat 1 whole egg and 1 egg yolk (reserve egg white) together. Whisk in ¾ cup heavy or whipping cream until blended. Add to flour mixture and stir until dough begins to hold together.

Turn dough out onto a lightly floured surface and knead gently until smooth. Roll out dough to a 1-inch thickness and cut out with 3-inch cookie cutters. Place 1 inch apart on a greased baking sheet.

Beat egg white until foamy and brush over tops of each scone, then sprinkle lightly with the remaining 2 tablespoons of sugar. Bake in a 400°F oven until puffed and lightly golden brown, 15 to 20 minutes. Serve warm or at room temperature. Makes 9 or 10 scones. ■

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Cut	Fat		Calories		Cholesterol	
	1990	% change from 1983	1990	% change from 1983	1990	% change from 1983
Center Loin Chop	6.9g	– 22%	165	– 16%	70mg	– 16%
Boneless Loin Roast	6.4g	– 45%	160	– 23%	66mg	– 1%
Top Loin Chop	6.6g	– 48%	165	– 25%	68mg	– 15%

Based on three-ounce serving of lean, cooked pork as reported in "A Nationwide Survey of the Composition and Marketing of Pork Products at Retail," D.R. Buege, et. al., Madison, Wisc.: University of Wisconsin-Madison, 1990. Conducted in cooperation and with the guidance of the U.S. Department of Agriculture to provide the data base for the revision of USDA Agriculture Handbook 8-10, which will be published in 1991.



Pineapple-Garlic Pork Chops

- 4 boneless pork loin chops, 1-in. thick
- 1 C. unsweetened pineapple juice
- 2/3 C. dry sherry
- 2 T. brown sugar
- 1/2 t. dried rosemary leaves, crushed
- 1 clove garlic, minced

Combine all ingredients except chops; mix well. Place chops in a shallow dish; pour marinade over chops. Cover and refrigerate overnight.

Remove pork chops from marinade. Broil 5 inches from heat, 4-5 min. on each side. Serves 4.

The Other White Meat.®

America's Pork Producers.

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BACK TO BASICS

Continued from page 110

Here are some suggestions for cooking and using beans, grains and rice:

- In general, soak beans overnight and cook in four times their bulk of water. Bring to a boil, lower heat and simmer for two hours or more. Then drain and freeze.
- If cooking beans and grains, such as wheat berries, rye berries and barley, takes too much time, you can cook large quantities ahead and refrigerate or freeze. Brown rice also takes a long time to cook and can be made ahead and refrigerated. However, it does not freeze well.
- All the grains make great breakfast cereals—either as is or mixed with brown rice or beans. Flavor them with maple syrup, brown sugar, honey or olive oil, salt and pepper, raisins and nuts.
- Eat grains, beans and rice together so that you get a full complement of amino acids. They contain B vitamins and lots of minerals—besides providing bulk, "roughage," or what we now call fiber.

BROWN RICE

Brown rice has a delightfully nutty taste and firm texture. It is the entire rice grain with only the inedible husk removed.

BROWN-RICE SALAD

1 cup brown rice
2½ cups water
4 tablespoons olive oil
1 tablespoon soy sauce
⅓ cup coarsely chopped flat-leaf parsley
1 red pepper, cored and roughly chopped
1 yellow pepper, cored and roughly chopped
12 cherry tomatoes, halved

□ Place brown rice and water in a pot, bring to a boil, lower heat and cook uncovered 40 minutes. Remove from heat, cover and let stand about 10 minutes, to absorb extra water. Toss with remaining ingredients. Serves 6 to 8.

BROWN-RICE CEREAL

1 cup brown rice
2½ cups water
4 tablespoons honey
½ cup raisins, plumped in boiling water
¾ cup toasted sunflower seeds

□ Place brown rice and water in a pot, bring to a boil, lower heat and cook uncovered 40 minutes. Remove from heat, cover and let stand about 10 minutes, to absorb extra water. Combine with remaining ingredients. Serve piping hot with heavy cream or maple syrup. Serves 6 to 8.

WHEAT BERRIES

Wheat berries make a tasty side dish mixed with butter, salt and freshly ground black pepper, a good breakfast cereal either plain or mixed with rice, and a pleasant addition to vegetable soup. Treat rye berries just like wheat berries.

WHEAT-BERRY SALAD

1 cup wheat berries, soaked overnight
½ cup thinly sliced scallions, whites and greens
½ cup flat-leaf parsley, finely snipped
3 tablespoons fresh dill or basil, snipped
12 sprigs fresh dill or basil, for garnish
6 tablespoons olive oil
2 tablespoons Balsamic vinegar
Salt and freshly ground pepper to taste

□ In a large pot, cover wheat berries with water, bring to a boil and simmer covered for 2½ hours until done. Drain and cool. Toss with remaining ingredients and serve chilled atop a bed of watercress. Serves 6.

PEARL BARLEY

Unassuming barley makes a good, hot morning cereal and is also a key ingredient in 2 soups: mushroom-barley and scotch broth made from leftover lamb. To prepare 1 cup barley: Cook in 4 cups water about 1½ hours. Drain liquid when cooled.

SCOTCH BROTH

1 large onion, chopped
4 cloves garlic, chopped
3 carrots, diced
2 stalks celery, chopped
12 cups water
¼ cup pearl barley
1 to 2 cups diced cooked lamb
½ cup chopped flat-leaf parsley
Salt and freshly ground black pepper to taste

□ Sauté first 4 ingredients until soft. Add water and barley. Cook 1 ½ hours. Add lamb and parsley. Cook 10 minutes longer and season.

MUSHROOM-BARLEY SOUP

4 cups strong beef stock
4 tablespoons butter
½ pound mushrooms, sliced
¼ cup minced onion
½ cup pearl barley, previously cooked 1 hour
2 tablespoons butter
¼ cup chopped flat-leaf parsley

□ Heat stock to boiling. Meanwhile, in a skillet sauté mushrooms and onion in butter about 15 minutes over low heat. Stir into stock along with pearl barley and simmer 30 minutes. Just before serving, stir in additional butter and parsley.

CORNMEAL

Ground cornmeal becomes polenta, cornmeal mush, spoon bread and corn bread. Whisk a cup of cornmeal into 2½ cups boiling milk or water, cover, simmer about 5 minutes, and you have instant cereal. For a tasty accompaniment to roast pork or chicken, cook 20 minutes instead, place into a greased loaf pan, refrigerate overnight, and cut into thickish slices to fry in hot bacon grease, butter or olive oil. For polenta, whisk 1½ cups yellow cornmeal into 6 cups boiling salted water. Whisk constantly until it begins to thicken, then lower heat, half-cover and cook 30 minutes, stirring occasionally. Serve with butter and grated Parmesan cheese. *(Continued on page 116)*

Facts for Figures.

Today's pork is a nutritional "bargain." It's a great source of protein and at least four essential nutrients, yet it's leaner than ever.

Fat A lean, cooked 3 oz. portion of boneless loin is 45% leaner than it was just ten years ago.

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The Other White Meat.®

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BACK TO BASICS

Continued from page 115

CORN BREAD

- **1 cup flour**
- **1 cup yellow cornmeal**
- **2 teaspoons baking powder**
- **2 tablespoons sugar**
- **1 cup milk**
- **1 egg, beaten**
- **⅓ cup melted butter**

□ In a bowl, combine flour, cornmeal, baking powder and sugar. Slowly add milk to dry mixture, blending well. Add egg and butter. Pour into a greased and floured loaf pan and bake in a preheated 425°F oven 30 minutes. Variation: Add ½ cup grated cheddar, a handful of halved cherry tomatoes and a handful of chopped green pepper.

CORNMEAL GNOCCHI CASSEROLE

- **2½ cups milk**
- **1 cup yellow cornmeal**
- **½ cup freshly grated Parmesan or pecorino cheese**
- **2 eggs, beaten**
- **Salt and freshly ground black pepper to taste**
- **6 tablespoons butter**
- **¾ cup grated cheese, such as Muenster or Havarti**

□ Heat milk and when almost at a boil whisk in cornmeal. Lower heat. Continue whisking until it thickens, 3 to 4 minutes. Stir in Parmesan cheese, eggs, salt and pepper. Mix well. Pour onto a greased cookie sheet and cool. Cut into 2½" discs with a cookie cutter and place, overlapping, in a buttered baking dish. Dot with butter and sprinkle with cheese. Heat 10 to 15 minutes in a hot oven, or until cheese is bubbly. Serves 6 to 8.

WHITE BEANS

Cannellini, baby limas, great northern and navy beans are the white beans most commonly seen. To prepare: Soak overnight. Drain. In a saucepan, cover with 3 times their volume of water. Simmer, uncovered, 1½ hours or until done. Drain. Freeze or refrigerate.

To make a bean casserole: In a baking pan, combine 1 quart pre-soaked beans with 1 large can plum tomatoes; handfuls of chopped onion and garlic; basil and oregano to taste. Bake about 2 hours in a 350°F oven. Serve as is, or with grilled sausage.

ESCAROLE-AND-WHITE-BEAN SOUP

- **4 cups chicken stock**
- **½ head escarole (or ½ pound fresh spinach), cleaned, rough stems removed and coarsely chopped**
- **8 cloves peeled and chopped garlic**
- **2 cups cooked white beans (see above)**
- **Salt and freshly ground black pepper to taste**
- **¼ cup butter or olive oil, for flavoring**

□ In a heavy pot, combine chicken stock, escarole (or spinach), and garlic. Bring to a boil, lower heat and simmer (1 hour for escarole; 30 minutes for spinach). Stir in beans and season. Just before serving, stir in olive oil or butter. Serves 4 to 6.

LENTILS

Specialty shops carry a wider variety of lentils than most supermarkets. The standard brown lentil is the most frequently seen. Imported French lentils are excellent: small, firm and sweet-tasting. Lentils make good soups, side dishes, casseroles, either plain or mixed with rice or beans. They require no soaking and cook in about 40 minutes.

LENTIL SOUP

- **1 pound lentils**
- **6 cups water or chicken stock**
- **½ cup each chopped carrot, onion and parsley**
- **Salt and freshly ground pepper to taste**
- **Dash of Tabasco sauce**

□ In a large pot, combine lentils, water or chicken stock, and carrot, onion and parsley. Cook 40 minutes. Season to taste with salt and freshly ground black pepper and Tabasco sauce.

BISTRO LENTIL SALAD

- **1 pound lentils (preferably French)**
- **½ cup finely chopped sweet onion**
- **½ cup coarsely chopped flat-leaf parsley**
- **6 tablespoons extra-virgin olive oil**
- **2 tablespoons Balsamic or wine vinegar**
- **2 tablespoons Dijon mustard**

□ Cover lentils with water and bring to a boil. Lower heat and cook uncovered 30 minutes. Test for doneness after 25 minutes. Combine with remaining ingredients and chill. Serve at room temperature. Makes 6 to 8 servings.



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BLACK BEANS

This is a super bean, rich and meaty-tasting. Black-bean salad is made much the way lentil salad is, by tossing with olive oil and Balsamic or herb vinegar and adding onion, parsley and tomatoes.

CUBAN BLACK-BEAN SOUP

- **1 pound black beans, soaked overnight**
- **½ cup olive oil**
- **1 cup each chopped onion and green peppers**
- **6 cloves of garlic, peeled and chopped**
- **2 teaspoons each cumin seed and oregano**
- **Dash of vinegar**
- **Sherry to taste (optional)**

□ Simmer beans in 8 cups of water 2 hours. Meanwhile, heat olive oil and sauté onion, green peppers and garlic until crisp-tender. Add cumin seed and oregano. Combine with beans and liquid and cook 30 minutes longer. Garnish each with a spoonful of cooked rice and chopped raw onion mixed with a few drops of olive oil and a dash of vinegar. Or cool, puree half in food processor, mix with unpureed half, and season with sherry.

BLACK BEANS AND RICE

- **1 pound black beans, soaked overnight**
- **½ cup extra-virgin olive oil**
- **1 cup chopped onion**
- **6 cloves garlic, chopped**
- **1 teaspoon ground cumin**
- **2 cups cooked white or brown rice**
- **Salt and freshly ground black pepper to taste**
- **16 sprigs fresh cilantro or parsley for garnish**

□ Cover beans with lots of water and bring to a boil. Cover and cook over a low heat about 2 hours, or until done. Drain and reserve. Heat oil in a heavy pot and gently "sweat" onion and garlic, taking care not to brown. After 3 to 4 minutes, add ground cumin and cook an extra 30 seconds. Stir in beans and rice. Mix well. Season, and garnish with cilantro sprigs. Serves 8 to 10.

CHICK-PEAS

Nutty and sweet-tasting, chick-peas—soaked overnight and cooked about an hour, drained and dried briefly in the oven, sprinkled with sea salt—make pleasant nibbles instead of peanuts. Chick-peas go especially well with peppers.

CHICK-PEA SALAD

- **2 cups chick-peas, soaked overnight**
- **3 small peppers (red, yellow, green), cleaned and coarsely chopped**
- **1 medium onion, chopped**
- **½ clove garlic, finely chopped**
- **½ cup chopped flat-leaf parsley**
- **3 tablespoons extra-virgin olive oil**
- **1 tablespoon Balsamic vinegar**
- **Salt and freshly ground black pepper to taste**

□ Cook chick-peas in boiling water to cover 1 hour. Combine all ingredients and chill for several hours. Serves 6.

BLACK-EYED PEAS

Black-eyed peas and rice, "Hoppin' John" as it is called in the South, makes an excellent breakfast cereal, lunch bowl or side dish at dinner with ham or roast pork.

BLACK-EYED PEAS AND RICE

- **1 cup black-eyed peas, soaked overnight**
- **5 cups water**
- **1 large onion, chopped**
- **4 ounces diced, blanched salt pork (optional)**
- **3 cups cooked rice**

□ In a large pot combine peas with water, onion and pork, if desired. Simmer 1½ hours or until tender. Mix with rice.

PINTO BEANS

Firm and meaty-tasting, pinto beans are used in chili. Pureed, with a pinch of chili powder and oregano, they make a fine dip.

PINTO-BEAN CHILI

- **1 pound pinto (or red) beans, soaked overnight**
- **½ cup olive oil or home-rendered lard**
- **1 large onion, chopped**
- **6 cloves garlic, chopped**
- **1 tablespoon cumin seeds**
- **1 tablespoon chili powder, or to taste**
- **1 pound ground beef, lamb or pork**

□ Cook beans with lots of water about 1 hour. Drain. Meanwhile, heat olive oil and "sweat" onion and garlic about 10 minutes, taking care not to brown. Add cumin seeds and chili powder and combine with beans. Break up meat and sauté alone over a low heat about 15 minutes, stirring occasionally, to brown and render out fat. Drain, discard fat, and add to bean mixture. Add just enough water so beans don't burn. Cover and bake in a 350°F oven about 45 minutes. Season. Serve with chopped jalapeño, grated cheese, chopped cilantro and sour cream. Serves 8. ■



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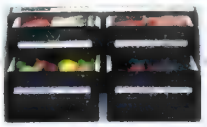
Continued from page 44

ored paintings of designs for an Austrian porcelain factory produced about 1850. Each watercolor shows a semi-circular band of the saucer design, accompanied by a profile of the matching cup. The shapes of the cup handles are fabulous flights of fancy—one looks like a harp. The vivid colors of the saucer bands are riveting: There is one with brilliant pink cabbage roses and spearmint-green leaves; another is a tour de force from the land of Strauss waltzes and military regalia, with bright blue posies punctuated with red stars and gold swags. The porcelains may have been smashed to smithereens long ago, but these paintings remain to be relished for their beauty and as keys to the manners and ceremonies of the past.

That is what Barbara Foss appreciates the most about these little pictures: They can serve as reminders of the real thing. An admirer of French Charles X furniture, Foss watched the best examples climb far beyond her budget. She had always intended to buy a Charles X desk, but by the time she was ready, it was too late. Then she realized she could have her desk and sit at it, too—sort of. She bought a 19th-century engraving of a superb Charles X desk and hung it right above her own desk. "If I can't have the real thing, at least I can have a picture of one engraved in its own time," says Foss. She paid $165 for the print, a bargain in her book.

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BLUE-RIBBON ANTIQUES

THE COUNTRY ROAD THAT LEADS TO THE ANN ARBOR ANTIQUES MARKET RUNS PAST HORSE FARMS BOUNDED BY WHITE RAIL FENCES, ROLLING HILLS, AND FIELDS OF CORN THAT GROW ALMOST AS HIGH AS AN ELEPHANT'S EYE. BY THE TIME YOU TURN IN AT THE GATE OF THE WASHTENAW FARM COUNCIL GROUNDS AND GET PARKING HELP FROM A LOCAL BOY SCOUT, YOU FEEL YOU ARE PART OF A NORMAN ROCKWELL SCENE AND OUGHT TO BE HUMMING A TUNE FROM THAT OLD MOVIE *STATE FAIR*.



ALISE O'BRIEN

Among the treasures at the Ann Arbor Antiques Market, set in the lush farmland of southeast Michigan (above), are the painted armoires (right) that Mia Wimer of Watch Hill Antiques brings back from central Europe. Below left: Sandra Mitchell's Midwest Quilt Exchange specializes in 1930s quilts. Below center: Gayle Almanrode displays rustic furniture. At C. Hoffman's booth (below right) country furniture, old farm implements.

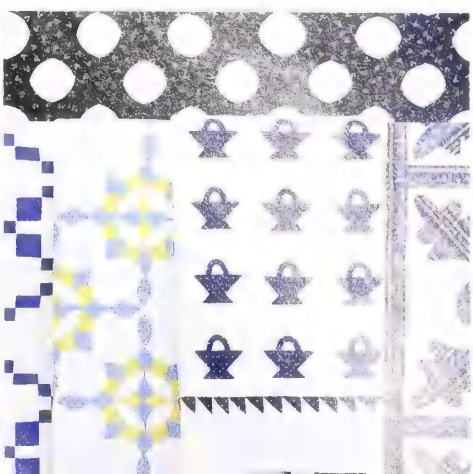
There is a wonderful feeling of America as it used to be in the barns and tents of the Council Grounds where antiques dealers display their merchandise. Rocking horses and painted sleds, Victorian wedding dresses and bridal chests, Shaker rockers and crib quilts, iron beds and painted armoires all reveal family histories and midwestern culture. Browsing the fair is like reclaiming the past.

The Ann Arbor Antiques Market is the most important antiques center in southeast Michigan. On the third Sunday of the month from April through November (April and November are adjusted for Easter and Thanksgiving weekends) as many as 400 dealers show their wares.

The market is the brainchild of Margaret Brusher, an energetic woman who loves antiques and knows how to please collectors, being one herself. First of all, she guarantees the authenticity of every item because she herself was stung as a collector. "My husband and I bought some 'antique' glasses in Indiana back in the early sixties, and when we got home and did a little research, we found they were brand new," she said. "The dealer and the fair manager both said, 'Too bad. You bought them, they're yours.' "

That won't happen at Ann Arbor, where you can buy on impulse with confidence. Brusher's spotters scrutinize the merchandise for reproductions. Not only must every dealer guarantee every item, but Brusher personally backs each piece herself. When an article that has

(Continued on page 122)

















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BLUE-RIBBON ANTIQUES

Continued from page 120

been sold is in question, she has several experts examine it. "If it proves not to be what was claimed, I write a check to the purchaser and return the merchandise to the dealer," she explains. "Only twice have dealers not paid me, and you can be sure they didn't come back to the market."

Another of Brusher's strict rules is that there be no selling before the gates open at 5 A.M. on Sunday. This gives customers the same chance to buy as dealers. "In almost all other shows, dealers trade among themselves beforehand," says Connie Davis O'Reilly, a dealer at Ann Arbor. "Here everybody comes at the same time, with the same advantage."

Ann Arbor is also one of the few one-day antiques markets. "I realized that if I couldn't go to a show on the first day, I really didn't want to go at all," Brusher explains. "That's when most business is done, so why not have a one-day show?"

Scouting the Fair

Every month the Ann Arbor show is different. Some dealers come once or twice a year, some every month, but there are always between 350 and 400 booths. April is the biggest month because dealers have been accumulating merchandise over the winter, and collectors come in droves. The best displays and merchandise are often found in April, May, September, October and November.

With so many dealers and such a crush of eager collectors, covering the booths might be overwhelming if it weren't for the logical layout of the permanent buildings (A through G) and the field tents.

Although there are exceptions, the best things are in the buildings, particularly in building A. If you have limited time, start there and work your way through the alphabet. Building G is [illegible] you are likely to find dealers new to [illegible] Several vendors with good merch[illegible] prefer the tents and that is also wh[illegible] will find wicker and "collectibles. [illegible] you will see good things every[illegible] cause most dealers stay where they [illegible] as signed so their customers can

Building A was where I [illegible] Kuehnle, a personal property [illegible] and former dealer at the fair. [illegible] Brusher asked him to guide me ar[illegible]

"The concentration at Ann Arbor is more on American antiques than on English and European antiques," he explained. "Victoriana is popular here, especially glass, china and bric-a-brac. In the Midwest and farther west, that's what most people think of as antiques. This market has a larger proportion of dealers in early Americana than any other in the region."

What I noticed first as we walked through building A were the elaborate booths; many are like room settings, with rugs, paintings and accessories complementing larger pieces of furniture. Next I noted the caliber of the merchandise. "I think the quality of this fair is above average," said Kuehnle as we browsed.

SHOPPING STRATEGIES

- Come early, bring a flashlight and don't hesitate to buy if you find something you love. It may be gone when you come back.
- For prime picking, arrive when the show opens at 5 A.M. Remember that dealers are also customers; they often snap things up to quickly resell at a higher price.
- Good buys are still available late in the day but dealers don't necessarily reduce prices. They may have other shows soon after.
- An on-site moving and storage company will deliver your purchases anywhere and can even send a piece or two as a partial load in a van. Margaret Brusher can often find a dealer who, for a small charge, will deliver a purchase in his or her area.
- You can pay by cash, personal check or traveler's checks, and some dealers take credit cards.

One of my favorite booths had expensive wagons, child-size wood horses, sleds and furniture stylishly displayed by Marilyn Haley of Lebanon, Ohio. A delightful teddy bear ($425) sat in the driver's seat of a 1921 child's pedal car ($8,000), and a breakfront was filled with antique tin kitchen utensils ($265 to $485).

At one end of building A, Sandra Mitchell of Columbus, Ohio, proprietor of the Midwest Quilt Exchange, is a mar[illegible] regular. Every month she brings about [illegible] her 600 quilts, most of them stitched in the Midwest during the 1930s. They are all in good repair, all handmade, all washable. Crib quilts start at $145, and the full sizes range from $125 up, with many under $500.

"Quilts are perennial favorites and are a good, strong market," said Gary. "We in the Midwest are probably the source of most of the country's quilts."

Connie Davis O'Reilly of Fort Wayne, Ind., has one of the large booths in building A. She decorates it like a room, with tall case clocks from 1750 to 1820 ($2,000 to $12,000), 19th-century European and American portraits, landscapes, paintings of ships ($450 to $7,900), and American Windsor chairs, cradles and candlestands.

Jane Washburn deals in upscale traditional English and American antiques. "We bring country pieces to this market," said Jane, "but it's somewhat formal, what I call high country." She was showing a late-19th-century stepback cupboard ($1,600), an 18th-century painted chest ($5,200), a linen press ($5,700) and a Chippendale slantfront desk from Boston ($15,000), as well as small furniture and accessories ($200 to $600).

Bob Zollinhofer, a dealer and exhibitor in Antique Associates, is one of the serious furniture dealers in building C. He specializes in late-17th- to 19th-century American furniture. Sometimes he brings Shaker pieces, sometimes other early furniture. The day I visited his booth he had quilts, brass candlesticks and folk art ranging from $300 to $10,000.

Across the aisle, Rob Lucal of The Wolverine Trading Company, Wolverine, Mich., had brought fishing lures ranging from $5 (for 1940s and 1950s plastic lures) to $25,000 (for a Hans Janner, Sr., hand-carved ice-spearing decoy) to his first Ann Arbor market. "This is the fastest-growing collectible in the word," said Lucal, and Margaret Brusher agreed. "That field has exploded," she said, "although there was a time when I wondered if lures should even be in the market."

If you see brass-and-iron bedsteads invitingly made up with white quilts and ruffled pillows, you are probably at Calico Cat Antiques in building D. Tom and Nancy Archie of Milwaukee, Wis., price their brass-and-iron bed sets from about $895 to $1,695. In the same building you will find Jack and Berta Reynolds, a retired

(Continued on page 124)



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BLUE-RIBBON ANTIQUES

Continued from page 122

executive and his wife, who shop in England for pre-Victorian furniture. Their walls are hung with samplers ($350 to $2,350), and their shelves display brass candlesticks ($100 to $2,000).

Building E was formerly a stable and the narrow shape of the stalls limits the kind of merchandise dealers can display. As you move on to building F, look for a giant light bulb hanging over a jumble of colorful old-fashioned signs. There you will find the tin boxes, papier mâché figures and other advertising memorabilia that Phil and Karol Atkinson of Mercer, Pa., have collected for 30 years. These range from valentines and golf tees ($1) to a dynamic tin sign ($4,000).

One of my favorite booths in the last building, G, is Watch Hill Antiques of Birmingham, Mich., where Mia Wimer shows her pine chests and armoires from Austria, Germany and Yugoslavia. Some are plain ($1,800 to $2,200), some (her specialty) are enchantingly painted with flowers and garlands of leaves ($3,800 to $5,500). I especially loved two that included wedding dates—a vertical 1879 bridal chest ($3,850) and a double 1845 armoire ($4,350).

Collecting Trends

As Gary and I visited the booths, we talked to dealers who agreed that interest in rustic antiques is waning. "There tends to be a swing to the formal," Gary said. "People want to decorate rooms with English, French and German porcelains, good pewter and silver." Brusher has also noticed interest in early formal furniture—Queen Anne, Hepplewhite, Sheraton.

Not everyone has gone formal, however. "Folk art is getting stronger, and the best quality will appreciate in value," said Harold Hance of Northwest Trading Company. "The American public is tired of drab Victorian antiques. They're looking for the lighter side of life—for quality and color. Austere is passé."

About the flashiest items you will see at Ann Arbor are chrome-and-red glass cocktail shakers from the 1950s, which breaks Margaret Brusher's heart, but she keeps up with the market even if her own taste is just getting used to Art Deco.

There are many items Brusher will not allow at the market and she lists them in a letter to prospective dealers: *No new jewelry, no Indian jewelry (too many reproductions), no Beam bottles, Avon cosmetics bottles, paperbacks, fur coats, junk, rummage, or garage sale merchandise, and positively NO reproductions.*

However what was yesterday's junk is today's treasure and Brusher is finding that she has to revise her guidelines to accommodate the current market. "When I started out a long time ago, Depression glass was a giveaway, not something people wanted to collect," she remarked.

As Gary and I inspected the last of the tents and headed back for coffee and doughnuts just before the 4 P.M. closing time, we saw a young collector buying his first antique. It was a Stickley rocker in mint condition and a tired dealer was cutting the price by a third. ■

Joan Scobey, author of Rugs and Wallhangings *and* Stained Glass (The Dial Press), *lives in New York. She likes to write travel stories with a design focus.*

HELPFUL INFORMATION

Ann Arbor Antiques Market, 5055 Ann Arbor–Saline Rd.,; for information, contact Margaret Brusher, 2393 Tessmer Rd., Ann Arbor, MI 48103; 313–662–9453.

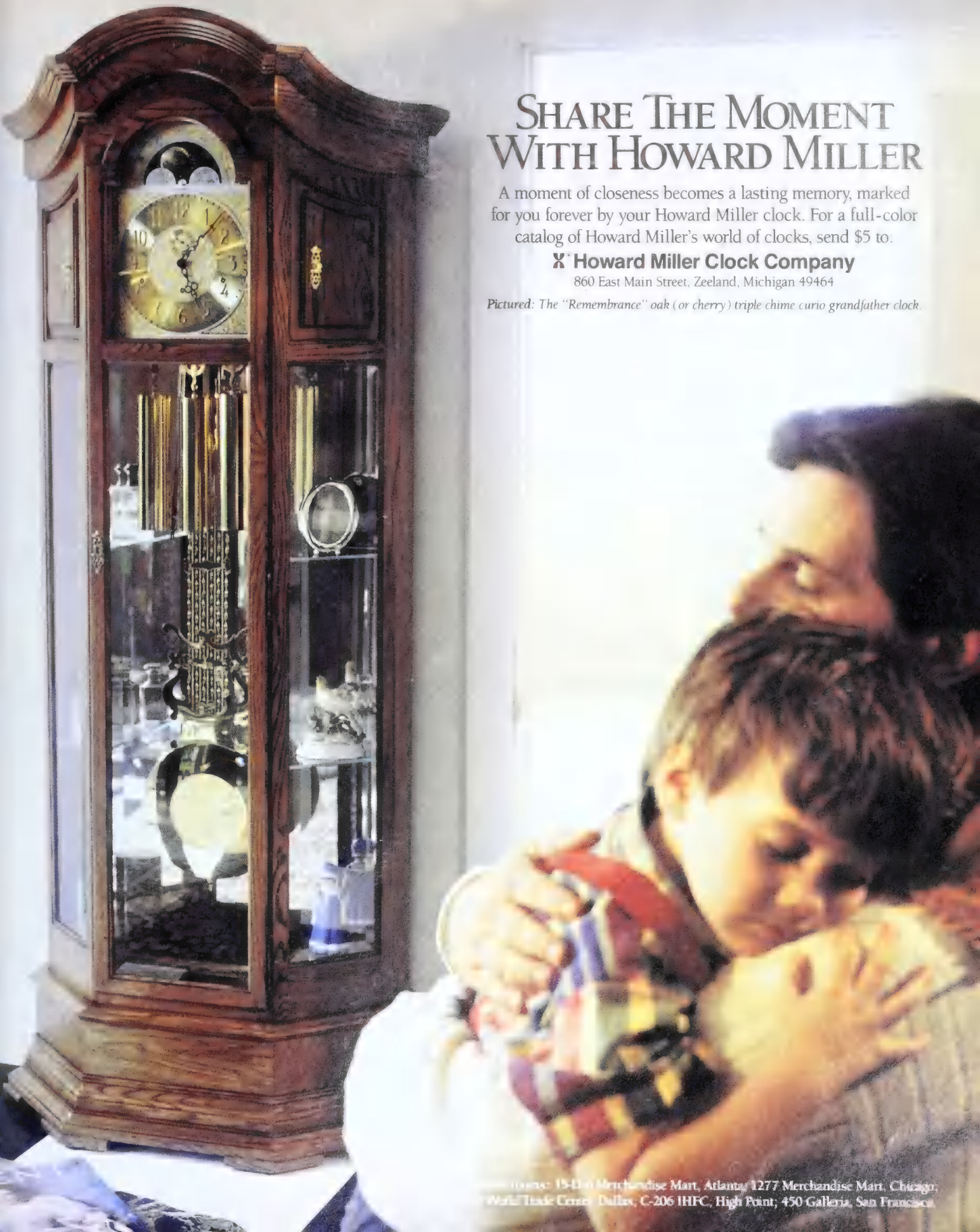
Ann Arbor Convention and Visitors Bureau, 211 E. Huron St., Suite 6, Ann Arbor, MI 48104; 313–995–7281.

Michigan Travel Bureau, PO Box 30226, Lansing, MI 48909; 800–543–2937.

Northwest Airlines has nonstop service between 69 cities around the country and the Detroit Metro Airport, 25 minutes from Ann Arbor; toll-free 800–225–2525.

Of Ann Arbor's many hotels, the Ann Arbor Hilton in the Briarwood Mall is one of the most convenient to the Ann Arbor Antiques Market, just five minutes away via I-94 and the Ann Arbor–Saline Road.

Note: Don't confuse the Ann Arbor Antiques Market with the Saline Antiques Show, another show that is held on the same fair grounds about three times a year.



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By Ken Druse

THE MAGIC OF POT GARDENING

As gardening becomes the favorite outdoor pastime of more and more home-lovers, those with limited space—on rooftops, balconies, decks or modest patios—have learned to grow plants in pots. But their small-space garden solutions need not be confined to small spaces. Containing beautiful plants in inventive combinations, these pots can have a place in anybody's landscape.

To begin with, you can use containers to change the scale of an entry. If the paved area by your front door seems too broad or too empty, containers filled with vines that cling to an ornamental trellis can make the space attractive and inviting. Even a small entry can look more gracious if containers of flowering plants flank the door.

Rhode Island landscape architect Raymond W. Thayer bought a new house with an enormous flagstone-paved area that took up a third of his land. He transformed the space into a movable visual feast by decorating it with container plants. Rose trees, baskets of fuchsia, assorted houseplants, and perennials such as delphiniums bloom from spring to fall in this pot garden. Other ideas:

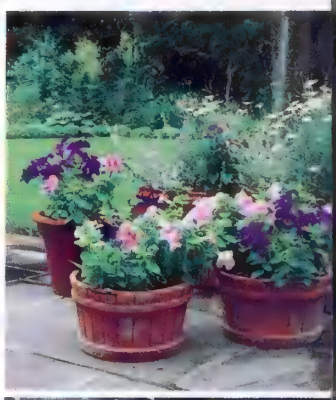
- Disguise an eyesore by creating a privacy screen with containers staggered at different heights. Use inverted pots as steps.
- Direct attention to a desirable view by framing it with containers of tall plants: juniper 'Skyrocket' or other columnar evergreens.
- Enhance a plain wall with an array of containers—some set in hanging brackets or raised stands, others placed on the ground. For air circulation and better drainage, containers should always be elevated. For the lowest ones this can be accomplished by setting them on bricks, and they will look better too.
- Use containers to direct traffic. If your guests tend to head for the side door, a cluster of carefully placed containers can point the way to the front entry.
- Grow twin pots of flowering plants in the sun. Move one pot to a

(Continued on page 128)



A pot garden set on the steps (above) enhances an entry. Even a metal tub (below left) can be planted. Below right: Annuals bring color to an unplantable spot just as a cluster of pots (bottom left) creates a complete garden in a tiny space. A half whiskey barrel (bottom right) is an excellent year-round plant container.









KEN DRUSE

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THE MAGIC OF POT GARDENING

Continued from page 126

shady area where you need color. When flowering diminishes, switch the shaded pot with its mate.

▪ Plant hostas and ferns in containers to create a garden in a densely shaded spot where tree-root competition would make in-ground planting impossible.

The magic of container gardening is portability, and flowering plants are not the only candidates for containerizing. Linda Yang, author of *The City Gardener's Handbook, From Balcony to Backyard* (Random House), reminds us that weeping trees can be living sculptures in pots.

Here are more tips, based on my own experience as a rooftop gardener:

Never use soil. I make my own soilless medium of three parts Canadian sphagnum peat moss to one part perlite—extra peat for moisture-loving plants, extra perlite for plants that require more drainage. If you prefer not to mix your own, you can buy such commercial preparations as Metro-Mix, Pro Mix or Jiffy Mix. All hold more water than garden soil and weigh less, so the plantings can be moved easily.

Adding nutrients is necessary. You can use any water-soluble fertilizer if you follow package directions, but I have had particular success with Osmocote, a time-release fertilizer in the 20-20-20 formula.

Always use containers with drainage holes. If your choice is the readily available half whiskey barrel, be sure to drill up to 10 half-inch holes in its wood bottom, then lay down a layer of pot shards, gravel or broken crockery to aid drainage.

For year-round container plantings, choose perennials that can tolerate climates colder than your own. Whatever you plant must be winter-hardy. The medium not only freezes from the top down but also inward from the sides.

Underplant tall plants with cascading smaller ones for color and texture. Try lobelia or variegated vinca. These tender annuals will be nipped by frost and will not pose a danger of root competition to perennials in the same container.

Trees, shrubs, combinations of flowers, herbs and even vegetables and fruits make good container plantings. No longer should location and space limitations inhibit your gardening urges. ■

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Pages 14 and 15. **Pomegranate vase,** #16-454876, hand-painted in Italy, 5¾″ D., $35—Pottery Barn, Mail Order Department, PO Box 7044, San Francisco, CA 94120-7044; 415–421–3400. **Olive jar,** $420; pomegranate platter, $84—Piccola Cucina, 334 E. 11 St., New York, 10003; 212–982–7471. **Ceramic dining table,** #6397 from the Alexandrine Collection, made in Italy, hand-painted with grape and leaf motif, 41″ D. 28″ H., suggested retail $3,738; **iron armchair,** #5307W, in antiqued olive finish, 35½ ″ H., 21″ W., 19″ D., $813—La Barge (M), PO Box 1769, Holland, MI 49422; for stores: 616–392–5001. **Terra-cotta tiles,** #SK Hand-molded hexagonal large, 6⅜″, $1.38/ea.—Country Floors, Inc. (R), 15 E. 16 St., New York 10003; 212–627–8300. **Pine wood bowl** (on iron chair) #23455, $65—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Antique Mexican painted bench,** (behind the ceramic table), $1,750; **terra-cotta pot** (in center of ceramic table), Benci pot, made in Italy, $495—Zona (R), 97 Greene St., New York 10012; 212–925–6750. **Blue ceramic bowl,** (on ceramic table), $110—Distant Origin (R), 153 Mercer St., New York 10012; 212–941–0024. **Gold-and-burgundy medallion patterned fabric,** Tilden, #48, approx. $40/yd.; **striped gold-and-burgundy fabric,** Tudor, #48, approx. $40/yd.—Anju/ Woodridge, Inc. (M), 295 Fifth Ave., New York 10016; 212–889–7000. **Slipcover fabric,** on wicker chair, Lemon Vine, #F222/03 from Designers Guild's Summer House Collection, 54″ W., 25″ repeat, made in England, $67.50/yd.—Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184; Osborne & Little (T), 979 Third Ave., New York 10022 212–751–3333; **wicker armchair,** #4468, $295—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Wood bench with rush seat,** Tuscany bench, comes in natural wood color with polyurethane finish (painted blue by Tim Burbank.) $199—Door Store (R), 1 Park Ave., New York 10016; 212–679–9700. **Bench painted by**—Timothy Burbank, 239 W. 16 St., #C1, New York 10011-6003; 212–645–5815. **Green-and-white checked cushion fabric,** Mezzo, French green, 54″ W.—Covington Fabrics (M), 267 Fifth Ave., New York 10016; 212–689–2200. **Blue-and-white-checked cushion fabric,** country check, French blue, PAR-210F, 54″ W., suggested retail, $19.95/yd.—Motif Designs (R), 20 Jones St., New Rochelle, NY 10801, 914–633–1170. **Fireboard,** #MU06-FIRE, Hand-cut wooden board, painted to look like terra cotta, 24″ H. 31″ W., with hinged foot on back, $110; **Corallo fish platter,** #ME-03COR12, Hand-molded and hand-painted in Deruta, Italy, 11½″ × 15″, $90.—MAJoLLY Designs, PO Box 334, South Woodstock, CT 06267, 800–368–7277. **Blue-and-white ceramic tiles,** Camelia, blue, #198, 5⅜″ sq., $6.60/ea.—Country Floors, Inc. (R), 15 E. 16 St., New York 10003; 212–627–8300. **Antique Italian majolica footed compote,** one of a pair, $250/pr.—Peter Spielhagen Fine Arts, Inc. (R, T), 372 Bleecker St., New York 10014; 212–741–0489. **Bedding ensemble,** Florence, standard pillow cases, $25; reversable duvet cover (queen size), $149; square pillow shams, $38—Descamps (R), 454 Columbus Ave., New York 10024, 212–769–9260. **Antique iron bed,** from Buenos Aires, 48″ W., $1,200—Cobweb (R), 116 W. Houston St., New York 10012; 212–505–1558. **Terra-cotta planters,** all handthrown in southern Italy. Medium low base Terrazza, #TER8005, 8″ H., 11½″ D., $50; med. Veranda planter, #VER9018, 7″ H., 7″ D., $58; sm. footed Terrazza planter, #TER8002, 16½″ H, 11″ D., $63; available through—Vietri, Inc. (T), PO Box 460, Hillsborough, NC 27278; 800–277–5933. Call for retail stores in your area.

Page 16. **Salmon shaped "Bait" sign,** from the World of Bob Timberlake Collection by Garden Source Furnishings. Handcarved of natural wood and painted to look like an original old bait sign (includes rusty chains for hanging), has a glass eye, #134, 48″ L, 8″ H, (16″ including metal fins), 1 1/8″ thick, suggested retail, $250, for a dealer near you call or write—Garden Source Furnishings (M), 200 Bennett St., NW, Atlanta, GA 30309; 404–351–0927; Currey & Company (R), 45 Bennett St., NW, Atlanta, GA 30309; 404–351–5115. **Quilts,** hand made, baby quilts range from $195 to $295; Queen-size quilts $550 to $850—Judi Boisson American Country, 96 Main St., Southampton, NY 11968; 212–734–5844; 516–283–5466; OH! Suzanna, 16 S. Broadway, Lebanon, OH 45036; Stroud's, 100 S. La Cienega, Suite 218, Los Angeles, CA 90048; Rebecca Haarer Arts & Antiques, 165 Morton St., Shipshewana, IN 46565; AD Hoc, 410 W. Broadway, New York 10012, 212–925–2652; Sweet Nellie, 1262 Madison Ave., New York 10128, 212–876–5775; Abrielle, Fox Sq. Mall, 3301 New Mexico Ave., NW, Washington, DC 20016, 202–364–6118; "Something for Everyone", 606 Wilshire #1, Santa Monica, CA. Three Sheets to the Wind, 316 Park Ave. North, Winter Park, FL 32789; 407–644–44448. **Corner cupboard,** #9PD 200, 29″ w. x 18″ D. x 82½″ H., $1,050. 5 finishes available, Viriato (natural), Mission (pickled pine), perla (pickled black), Bahia (pickled blue), jade (pickled green) **Side chair,** #910.801, 19½″ W., x 19″ D. x 35″ H. $230. From the Viriato collection available through—Evolution, Inc., 115 N. Bryan Rd., Dania, FL 33004; 305–925–2990. **Assorted plates and tins in corner cupboard; Tin green woven basket** (on the chair), $90—Limited Editions, 253 E. 72 St., New York 10021; 212–249–5563. **Country sectional,** from Harden Furniture Company's Country Inns Collection, #1025, in Dover white wood finish and country check fabric, comes with coordinating pillows, 74″ x 30″ D. x 33″ H.; 44″ x 30″ D. x 33″ H., $3,220. (Also available COM $3,009)—Harden Furniture Company, Mill Pond Way, McConnellsville, NY 13402; 315–245–1000. For a complimentary catalog and a dealer nearest you: 800–448–3400 ext 156. **Gray coffee table with scalloped edge,** $800; **Yellow-rimmed coffee cup and saucer,** $26—Dampierre & Company, 79 Greene St., New York 10012; 212–966–5474. **Low, flat, rectangular tin box,** $45; **Lidded biscuit tin** (holding grape hyacinths), $75—Limited Editions, 253 E. 72 St., New York 10021; 212–249–5563. **Blue and white square teapot,** (on side table) $45; **Lace tablecloth,** $125; **Creamware pitchers: Haldon ribbed pitcher,** $45, **Haldon Greek pitcher,** $55; **blue and white platter,** (on the wall above the corner couch) $55; **creamware plates** on the wall: **Leedsware hexagonal plates,** $50 ea.; Leedsware round plates, $55 ea.—Wolfman-Gold & Good Co., 116 Greene St., New York 10012; 212–431–1888. **Woven runners** (2 rugs put together, both 24″ x 96″), $59 ea.—ABC Carpet & Home, 888 Broadway, New York 10003; 212–472–3000.

Page 19. **Auricula cachepot,** by Carolyn Sheffield Designs—Trilogy (R), Village Green, Bedford, NY 10506, $225; 914–234–3071. **A hand-painted cluster of silk auriculas,** $175/ea.; **blue auricula watercolor,** in hand-painted black-and-white octagonal frame, $575—Slatkin & Co. (R), 131 E. 70 St., New York 10021, 212–794–1661. **Slipcovered chairs,** Chatsworth Glazed Chintz, #65915.01, Pink, 54″ W., 31″ Rpt., 26¼″ Horiz. Rpt., $97.50/yd.—Brunschwig & Fils, available through Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184. Last Word, color #5, 54″ W., 27″ Rpt., $22/yd.—Covington Fabrics Corp., 267 Fifth Ave., New York 10016; 212–689–5131. Polyanthus, #1304, Yellow and terra-cotta, 50″ W., 18″ Rpt., $120/yd.—Cowtan & Tout, available through Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184. **Hand-painted auricula plates,** by Lady Anne Gordon, $375/ea.; **hand-painted silk auricula pillow,** $695; **silk picture bow,** $70; **small blue auricula watercolor,** in cream and purple frame, $325; **yellow auricula watercolor,** in Green Frame, $485; **watercolor of three auriculas,** Michael Freeburg, $1,450—Charlotte Moss & Co., 1027 Lexington Ave., New York 10021, 212–772–3320. **Needlepoint auricula cushion,** $150—Hollyhock (R), 214 N. Larchmont Blvd., Los Angeles, CA 90004; 213–931–3400.

Hand-painted silk auricula pillow with pleated plaid trim, $550—Branca, Inc., 65 W. Illinois St., Chicago, IL 60610; 312–822–0751. **Colefax & Fowler silk velvet cushion,** $350—Lee Bogart, 250 Birch Hill Rd., Locust Valley, NY 11560; 516–676–3881; Bergdorf Goodman, 754 Fifth Ave., New York 10019; 212–753–7300. **Black tole bench,** #2118B, $1,350—ABC Carpet & Home, 888 Broadway, New York 10003; 212–473–3000. **Hand-painted auricula card shade,** 7″ W., $65; **auriculas watercolor red auricula** in gold rub frame, $900; **yellow auricula watercolor** in rustic blue frame, $570; **large blue auricula watercolor** in dark green frame, $1,890; **blue auricula watercolor** in gold rub frame, $900—The Summerhouse, 319 Worth Ave., Palm Beach, FL 33480; 407–659–6036. **Green wood candlestick,** $60—Lexington Gardens, 1008 Lexington Ave., New York 10021; 212–861–4390. **Framed Stephanie Hoppen auricula print from House Beautiful,** 23″ × 17″, $90. **Antique English pine console,** #22638, $1,285—ABC Carpet & Home, 888 Broadway, New York 10003; 212–473–3000.

DESIGN WATCH

Page 24: **Baker showroom**—Baker Furniture, Hotel du Grand Veneur, 60 Rue de Turenne, 75139 Paris; 011–331–40–27–04–50. **Round table,** in Paris finish, #5165, $6,950; **spoon-back chair,** discontinued—Stately Homes Collection, Baker Furniture, 917 Merchandise Mart, Chicago, IL 60654; 312–329–9410. **Painted plate,** $165—Creative Arts Workshop, 80 Audubon St., New Haven, CT 06510; 203–562–4927. For retail sources near you—Susan Eshick Ceramics, 480 Potrero Ave., San Francisco, CA 94110; 415–255–2234. **Painted folding screen,** maple with solid brass hinges, $725—Dieta and Company, Far Reaches, Box 312, Cambridge, NY 12816; 518–677–3754. **Quilt,** sold for $8,500, others available—Connell Gallery/Great American Gallery, 333 Buckhead Ave., Atlanta, GA 30305; 404–261–1712. **Striped damask fabric,** Verona Stripe, #4078-03, in yellow; **damask fabric,** Verona, #4080-01, in yellow; **floral print fabric,** Clarissa, #1044-02, in red and green; **fan-edge trim,** #5039-09; **diagonal-stripe tape,** #5126-09; **narrow trim,** 5014-09—Colefax and Fowler distributed in U.S. through Cowtan & Tout (T), 979 Third Ave., New York 10022; 212–753–4488.

A FRESH NEW COLLECTIBLE

Page 32: Top right: **Original lithograph depicting valance and pie-shaped table,** from *Le Garde Meuble* published by D. Guilard et Bordeaux, $485; *Top left:* **Reproduction**—J. Pocker & Son (R), 824 Lexington Ave., New York 10021; 212–838–5488. *Bottom right and left:* **French school original watercolors** of Charles X Furniture, c. 1830, $1,200—Ursus Books and Prints, 981 Madison Ave., New York 10021; 212–772–8787.

KITCHENS TO LIVE IN

Pages 57 to 61: **House: designed and built by Beverly Ellsley Inc.,** for sale, 4 Hemlock Ridge, Weston, CT. For more information please contact Beverly Ellsley Inc., 179 Post Road W., Westport, CT; 203–227–1157. **Kitchen design, all cabinets and appliance panels,** custom-made, maple, carved grapevine motif; **countertop,** 1¾″, cherry—Beverly Ellsley Handcrafted Cabinets Showroom (M,R), 175 Post Road W., Westport, CT; 203–454–0503. **Faucets,** Gooseneck Spoke Handle design, brass—Moen Inc. **Sink,** Galleon model, $400—Kohler (M), Kohler, WI 53044; 414–457–4441. **Sub-Zero refrigerator,** 48″ side by side, #532 (custom-made panels by Beverly Ellsley Handcrafted Cabinets), $3,660, stainless steel door panels $170—Goldman Associates of New York (R), 2323 New Hyde Park Road, Lake Success, NY 11042; for stores 516–358–1100. **Cooktop,** Monogram ZGU 6611EM, 36″ glass cooktop—General Electric, Louisville, KY 40225; 800–626–2000. Available for $1,169 through Newmark & Lewis (R), 49 W. 45 St., New York; 212–391–2690. **Warming drawer,** #WCWD29; **Compactor,** #TMC28—Thermador (M), District Blvd., Los Angeles, CA 90040; 213–562–1133. **Thermador oven,** #WCMT231, $3,844; **Thermador dishwasher,** #WCTHD4800, $1,236—Goldman Associates of New York (R), 2323 New Hyde Park Rd., Lake Success, NY 11042; for stores 516–358–1100. **Manhasset wing chair,** #73–3306, 32″ W. × 31″ D. × 45″ H., sugg. retail $885 (COM); **Martha Washington highback chair,** #90-9007, 27″ W. × 29″ D. × 38″ H., sugg. retail $635—Pennsylvania House (M); for stores 800–782–9663. **Wing chair and sofa fabric,** Cavalier Check, #101–4, yellow, 59″ W., $34/yd.—Country Swedish (R,T), 35 Post Rd. W., Westport, CT 06880; 203–222–8212. **Blue-and-white-check fabric** on highback chair, Mirepoix from the Castellane Collection., #F183/01, Hyacinth, 100% cotton, 55″ W., $69—Designers Guild (T), 979 Third Ave., New York 10022; 212–751–3333. **Round pedestal table,** with black top and white base, #12–212, 42″ W. × 31″ H., sugg. retail $1,108—Simply Southern, PO Box 370, Industrial Blvd., Toccoa, GA 30577; 404–886–7454. **White ceramic bowl,** $250; **white ceramic pitcher,** part of a set with a washbasin, $250—Macy's Corner Shop Antique Galleries (R) at Macy's Herald Sq., New York 10001; 212–560–4049. **Spode Copeland well–n–tree platter** (holding muffins), #1424, $675—Joyce Seattle, 124 E. 93 St., New York 10128; 212–996–0641. **Yellow-and-white dishtowel,** #8411, $5.75/ea.—available through Williams–Sonoma stores (R, MO) throughout the U.S. and through mail order, PO Box 7456, San Francisco, CA 94120–6456; 415–421–4242. **Blue-and-white porcelain platters,** antique, (under cabinets and displayed on table), from $375 to $1,200; **basketweave container** (holding eggs), $300; **Early Export Platter** (displayed on table), 19th c. floral pattern, $1,200—John Rosselli, Ltd. (R, T), 255 E. 72 St., New York 10021; 212–737–2252, and 523 E. 73 St., New York 10021; 212–772–2137. **Blue star tole cachepot,** #1285A, $125/ea.—John Rosselli Int'l. Corp. (R, T), 523 E. 73 St., New York 10021; 212–772–2137. **Throw; antique metal dove on ball,** $875—Judith & James Milne, Inc., 506 E. 74 St., New York 10021; 212–472–0107. **Pot a Confit** (ceramic urn), $225—Parc Monceau, 18 Riverside Ave., Westport, CT 06880; 203–227–8887.

Pages 58 and 59: **Carlisle sofa,** #80–8141, 88″ W. × 29″ D. × 38½ H., sugg. retail $1,915; **Manhasset wing chair,** #73–3306, 32″ W. × 31″ D. × 45″ H., sugg. retail $1,885; **Arden lounge chair,** #50–1457, 36½″ W. × 36½″ D. × 34″ H., sugg. retail $780 (COM)—Pennsylvania House (M), for stores: 800–782–9663. **Upholstered chair fabric,** Country Check, #190, pineapple, 54″ W., $45/yd.—Shyam Ahuja (R,T), 201 E. 56 St., New York 10022; 212–644–5910. **Tavern cocktail table by L. Sawyer,** with drawer, #LS8 TT, blue base, 28″ H. × 48″ W. × 28½″ D., $1,404—available through The Grey Squirrel, 5 Main St., Rt. #45, New Preston, CT 06777; 203–868–9750; Thurs.–Mon. 11AM–5PM. **Gustavian chair,** antique, $2,675—Country Swedish (R,T), 35 Post Road W., Westport, CT 06880; 203–222–8212. **Woven rug,** #503D, blue-and-white check, 10′ × 14′, cotton and cotton blend, sugg. retail $1,400—Weavers Corner Inc. (M), 1406 E. Spring St., New Albany, IN 47150; 812–948–0350. **Green faux marble arrow table,** #1342A, $1,500—John Rosselli Int'l. Corp. (R,T), 523 E. 73 St., New York, 10021; 212–772–2137. **Woven bowl with green trim,** $90—Limited Editions, 253 E. 72 St., New York 10021; 212–249–5563. **Petit Pot à Confit** (ceramic jug), $150—Parc Monceau, 18 Riverside Ave., Westport, CT 06880; 203–227–8887. **Amish blue-and-white star quilt,** c. 1910, 70″ × 79″, $3,500—Quilts of America, 431 E. 73 St., New York 10021; 212–535–1600. **Hand-painted silk pillows** (on chair), $890/ea.—Slatkin & Co., 131 E. 70 St., New York 10021; 212–794–1661. **Delft bowl** (on kitchen island), $675—Pantry & Hearth, 121 E. 35 St., New York 10016; 212–532–0535. **Painted wooden dough bowl,** $295—Pantry & Hearth, 121 E. 35 St., New York 10016; 212–532–0535. **Wire urn basket** (with lemons), $260—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212–861–4390. **Ceramic mixing bowls,** #34926, $29—available at Williams–Sonoma (R, MO) stores throughout the U.S.; PO Box 7456, San Francisco, CA 94120; 415–421–4242. **Painted writing box,** #M31, $1,695—Country Swedish (R,T), 35 Post Road W., Westport, CT 06880; 203–222–8212. **Large cafetière** (coffee pot), $160—Parc Monceau, 18 Riverside Ave., Westport, CT 06880; 203–227–8887. **9-qt. enameled stockpot,** blue, sugg. retail $85—Le Creuset of America; for stores 800–827–1798. **Laundry basket** (above refrigerator), $195—Country Swedish (R,T), 35 Post Road W., Westport, CT 06880; 203–222–8212. **Graniteware muffin pan,** $295—Pantry & Hearth, 121 E. 35 St., New York 10016; 212–532–0535. **Indian Basket,** $215—Pantry & Hearth, 121 E. 35 St., New York 10016; 212–889–0026. **Antique metal rabbit,** $375—Judith & James Milne, 506 E. 74 St., New York 10021; 212–472–0107. **Krups Cafe Presso Machine,** sugg. retail $150—Krups; for stores 800–526–5377. **Davenport Blind Earl compote,** $475—Karen Warshaw, 167 E. 74 St., New York 10021; 212–439–7870. **Rosemary topiary orb,** $225—Renny (R), 129 E. 64 St., New York 10021; 212–288–7000. **GE Spacemaker color TV with AM/FM radio,** sugg. retail $299.95—GE, for stores: 800–447–1700. **Green water jug,** $495, Parc Monceau, 18 Riverside Ave., Westport, CT 06880; 203–227–8887. **Mohair throw,** pale blue, $89—The Grafton Shoppe, 22 E. 54 St., New York 10022; 212–826–6511. **Blue star tole cachepot,** #1285A, $125; **tole bucket** with cover, #294A, $600—John Rosselli Int'l. Corp. (R, T), 523 E. 73 St., New York 10021; 212–772–2137. **Hand–painted blue-and white box** (on coffee table), $65—ABC Carpet & Home, 888 Broadway., New York 10003; 212–473–3000. **Wedgwood creamware plate,** mid 19th c., $285—Karen Warshaw, 167 E. 74 St., New York 10021; 212–439–7870. **Antique white column candlesticks,** $90/ea.—Macy's Corner Shop Antique Galleries (R) at Macy's Herald Sq., New York 10001; 212–560–4049. **Wire basket** (with apples), $260—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212–861–4390. **Majolica leaf bowl,** $125—John Rosselli, Ltd. (R,T), 255 E. 72 St., New York 10021; 212–737–2252.

Pages 60 and 61: **Mora Clock,** R02, $2,975—Country Swedish, 35 Post Road W., Westport, CT 06880; 203–222–8212. **Rectangular dining table,** #9PD–007, Mission white, 60″ W. × 34″ D. × 30″ H., $795; **side chairs,** #9PD–009, Jade, 15″ W. × 19″ D. × 38″ H, $250/ea.—Evolution (R), 115 N. Bryan Rd., Dania, FL 33004; 305–925–2990. **Martha Wash-**

(Continued on page 134)

A FOOD GRATER WITH A CONTAINER!



This unique device not only grates food in a number of ways, but also catches and holds the food you have processed in a handy container. Its design features interchangeable parts so that you can slice, julienne, grate, shred and even pare a variety of foods. It's the safest grater we've seen, too. Foods attach firmly to the easy glide holder so that your hand is never in danger of coming in contact with any cutting edges. And with such a sure grip you can work at top speed. Simply place the proper cutting combination in the working platform, attach the container to catch processed food, place the "edge catch" over the front edge of a counter or tabletop to ensure stability, and you're in business. Made of sturdy molded plastic and stainless steel blades, the Food Grater comes apart for easy cleaning and is top rack dishwasher-safe. All parts fit in the container for easy storage - it measures just 12″ × 4″ × 4¾″. Order yours now for **just $16.95** plus $3.00 for shipping, handling and insurance (total, $19.95 each).

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PRODUCT INFORMATION

Continued from page 133

ington highback chair, #90-9007, 27" W × 29" D × 38" H; sugg. retail $635—Pennsylvania House (M); for stores 800–782–9663. **Scalloped iron urn** (holding daisy plant), $4,500—John Rosselli Int'l. Corp., 523 E. 73 St., New York 10021, 212–772–2137. **Picnic Basket,** $195—Pantry & Hearth, 121 E. 35 St., New York 10016, 212–532–0535. **English lace Victorian tablecloth,** #5HC11, $325—Cherchez (R), 862 Lexington Ave., New York 10021, 212–737–8215. **Square tole cachepot,** Raphael, $270—Lexington Gardens, 1008 Lexington Ave., New York 10021, 212–861–4390. **Kerosene bucket** (under table), $200—Judith and James Milne, Inc (R), 506 E. 74 St., New York 10021, 212–472–0107.

FAMILY KITCHEN IN THE CITY

Pages 62 to 65. **Designer and architect: Kathryn McGraw-Berry,** AIA, 143 W. 20 St., New York 10011, 212–807–1499. **Contractors:** custom-made island, cabinets, glass shelves—Transformer Co., 1 Hudson St., New York 10013, 212–608–7122. **Double-wall gas oven,** self cleaning—Modern Maid Co., 403 N. Main St., Topton, PA 19562, 215–682–4211. **Gas-top stove,** six-burner, Gaggenau, #VG223812—Feder Enterprises, 115 Bi-County Blvd., Farmingdale, NY 11735; 516–420–4495. **Custom-made hood,** $800—Daroma, 231 Bowery, New York 10002, 212–260–2463. **Marble slab,** $25/sq. ft.—Manhattan Marble (R, T), 267 Elizabeth St., New York 10012, 212–226–4881. **Tile**—Hastings Tile (R), 230 Park Ave., S., New York 10003, 212–674–9700. **Dish washer**—KitchenAid; 800–422–1230. **Double-sink,** #124, Kroin available through F & M Plumbing, 631 E. 9 St., New York 10009, 212–674–0545. **Refrigerator**—Sub Zero, PO Box 4130, Madison, WI 53711, 608–271–2233. **Franke faucet,** white, #946 available through W W W Supply, 631 Vanderbilt, Brooklyn, NY 11238, 718–789–0900. **Vinyl tile**—Aronson's (R), 135 W. 17 St., New York 10011, 212–243–4993. **Colorful plates,** Sienna collection, lg. $67.50, sm. $44.50; **large blue-and-white pharmacy jug,** $200—Macy's Corner Shop Antique Gallery (R), Herald Square, New York 10018, 212–560–4049. **Janice table,** #2400, designed by Steven Holl, $7,000; **linear black chair,** #1045, $600/ea.—The Pace Collection, 321 E. 62 St., New York 10021, 212–838–0331. **Blue glass goblets,** $5/ea.; **wooden bowl,** $39; **blue napkins,** $2/ea.; **glass jar,** $4.50—Pottery Barn (R), 250 W. 57 St., New York 10019, 212–315–1855. **Flat basket with handles,** $18.50—La Terrine (R), 1024 Lexington Ave., New York 10021, 212–988–3366. **Dessert plates,** Monet series, $110/ea.; **cup and saucer,** Monet series, $125—Tiffany & Co. (R), 2 E. 57 St., New York, 212–755–8000. **Olive oil,** imported, $16; **Krups Cafe Presso,** black, $200—Williams-Sonoma (R), 100 N. Point St., San Francisco, CA, 415–421–7900. **Red cookware**—Le Creuset of America (R), PO Box 575, Yemassee, SC 29945; 800–827–1798. **Fruit pitcher,** $29; **demitasse cups,** $2.50/ea.—Pottery Barn (R), 250 W. 57 St., New York 10019, 212–315–1855. **Mixer and bowl**—KitchenAid; 800–422–1230. **Plates,** Sienna collection, $44.50 to 67.50; **urn,** Sienna collection, $145—Macy's Corner Shop Antique Gallery (R), Herald Square, New York 10018, 212–560–4049. **Mixing bowl,** set of 4, $21—Williams-Sonoma (R), 100 N. Point St., San Francisco, CA 94133, 415–421–7900. *On shelves:* **cream soup and saucer,** Monet, $200/ea.; **pitcher,** Monet, $150; **coffee pot,** Monet, $350—Tiffany & Co. (R), 2 E. 57 St., New York, 212–755–8000.

FARM FRESH

Pages 66 to 69. **Architecture and design: Michael Rex Associates,** 339 Caledonia St., Sausalito, CA 94965; 415–331–1400 in collaboration with Gina and Mike Cerre, Globe TV, 415–331–1400. **Contractor: Rudy Becks,** 138 San Carlos Way, Novato, CA 94965, 415–898–1134. **Floor,** Maple, herringbone pattern—Tree Lovers Floors, Inc., 664 Natoma St., San Francisco, CA 94103, 415–777–1673. **Pillows, antique accessories, garden trellis on table, Bakelite flatware, place mats, children's aprons**—Manderlay (R), 1101 E. Francisco Blvd., San Rafael, CA 94901, 415–457–4606. **Table,** maple with iron pedestal—Howard Foote, PO Box 462, Inverness, CA 94934, 415–669–7508. **Upholstery,** window-seat cushions—Golden Gate Interiors, 1615 Bridgeway, Sausalito, CA 94965, 415–331–5731. **Chairs**—Thonet. **Children's dresses**—Esprit. **Cabinetry,** custom-made, painted, European style, ¼" inset panel doors—Solid Wood, 5000 Blank Rd., Sebastopol, CA 95472, 707–829–5156. **Appliances: Dishwasher**—KitchenAid, 800–422–1230. **Cooktop**—Thermador District Blvd., Los Angeles, CA 90040, 213–562–1133. **Refrigerator**—Sub Zero, PO Box 4130, Madison, WI 53711, 608–271–2233. **Sink**—Kohler, Kohler, WI 53044, 414–457–4441. **Faucet**—Chicago Faucets, 2100 South Nuclear Dr., Des Plaines, IL 60018, 312–694–4460. **Compactor,** #1051, $642—Broan Manufacturing Co., PO Box 140, Hartford, WI 53027, 800–637–1453.

A PERFECT FIT

Pages 70 to 73. **Kitchen designer: Jerome Hankins** for Living Quarters Designs Inc., PO Box 517, Buckingham, PA 18912, 215–794–5693. **Architect: John Milner,** PO Box 937, Chadds Ford, PA 19317, 215–388–0111. **Cabinetry,** custom-made, pine wood, green over old blue paint and stained with honey accent, prices vary. **countertop,** custom made from Formica ColorCore vanilla, #898-C, approx. $1,000—DBS Cabinetry, PO Box 517, Rte. 202 & Rte. 263, Buckingham, PA 18912, 215–794–5693. **Refrigerator,** 36", #550LH, $3,150—Sub-Zero, PO Box 4130, Madison, WI 53711, 608–271–2233. **Warming drawer,** #WD24, $539.95; **cooktop,** Downdraft model, #ECV-366, $1,319.95—Thermador District Blvd., Los Angeles, CA 90040, 213–562–1133. **Dishwasher,** Potscrubber II, #940D, $425—General Electric, Louisville, KY 40225; 800–626–2000. **Carousel microwave convection oven,** #R8R71, $550—Sharp Electric Corp., Sharp Plaza, Mahwah, NJ 07430, 800–526–0264. **Lakefield sink,** #K5924, Jersey Cream, $316.95; **Mayfield sink,** #5964, Jersey Cream, $195.95—Kohler, Kohler, WI 53044; 404–457–4441. **Faucet,** brass, #200GA8AE3317CPB, $425—Chicago Faucets, 2100 S. Nuclear Dr., Des Plaines, IL 60018; 312–694–4400. **Undercounter oven,** #59K5TXW, $705.95—Magic Chef, 740 King Edward Ave., Cleveland, TN 37311; 615–472–3371. **Tile** on island, Flores Blancs with Green Leaves, 6" × 6", Portuguese, $5.80/ea.—Terra-Cotta (R), 124 Stanhope St., Princeton Forrestal Village, Princeton, NJ 08540; 609–520–0075. **Cork floor,** 3/16" thick, $3 to $4.25/sq. ft.—Expanko Cork Co., Inc., PO Box 384, W. Chester, PA 19380; 215–436–8300.

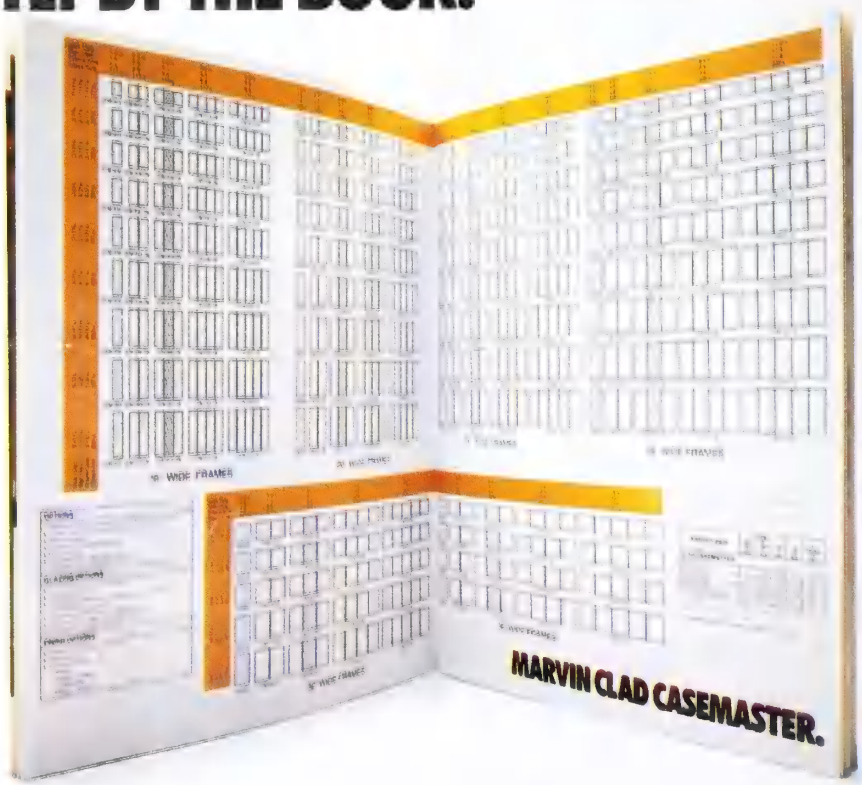
Pages 70 and 71. **Copper pots,** $20/ea.; **copper coffee pot,** $64—Handblock (R), 860 Lexington Ave., New York 10021, 212–570–1816. **Blue pots,** Chantal cookware, set of 7, $350—Williams-Sonoma (R), 20 E. 60 St., New York 10021; 212–980–5155. **Egg stand,** $26; **ceramic jar,** $18; **bottles of red and white vinegar,** $21/ea.—Portico (R), 379 W. Broadway,

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New York 10012; 212–941–7800. **Double-handled bowl,** terra-cotta with brown glaze, $55. **White ceramic pot,** $80. **Glazed bowl,** sm., $18—Le Fanion (R), 299 W. 4 St., New York 10012; 212–463–8760. **Painted antique Spanish plate,** $75. **Ceramic mold**—Veen & Pol (R), 399 Bleecker St., New York 10014; 212–727–3988. **Glass storage jars,** sm. $12; lg. $17—Conran's (R), 10 Astor Pl., New York 10003; 212–674–4800. **Pie-rack,** $55—Wolfman-Gold and Good Company (R), 116 Greene St., New York 10012; 212–431–1888. **Plates**—private collection.

● *Pages 72 and 73:* **Napkin rings,** 4 for $12; **blue mugs,** $3.95/ea.—Conran's (R), 10 Astor Pl., New York 10003; 212–674–4800. **Yellow pitcher,** $92; **yellow creamer,** $24; **sugar bowl,** $24—Le Fanion (R), 299 W. 4 St., New York 10014; 212–463–8760. **Copper-wire basket,** $55—Wolfman-Gold and Good Company (R), 116 Greene St., New York 10012; 212–431–1888. **Hurricane lamps, candlesticks**—private collection. **Tablecloth fabric,** by Sunbrella, #5625, Aquamarine/Natural Shoulder Stripe, $14/yd., please call for a retail outlet—Glen Raven Mills, Customer Service, Glen Raven, NC 27215; 919–227–6211. **Plate,** Spanish, $75—Veen & Pol, 399 Bleecker St., New York 10014; 212–727–3988. **Reed basket,** $37.50—Veen & Pol (R), 399 Bleecker St., New York 10014; 212–727–3988. **Green and yellow glazed jugs,** sm. $50, lg. $70; **pitcher,** cream colored, $80—Le Fanion (R), 299 W. 4 St., New York 10012; 212–463–8760. **Terra-cotta bowl,** $375—Pierre Deux Antiques (R), 369 Bleecker St., New York 10014; 212–243–7740. **Honey pot,** $9.95; **blue-and-white sponged bowl,** $17; **brown jug,** $9.95—Conran's (R), 10 Astor Pl., New York 10003; 212–674–4800. **Rug,** 27″ × 7′, Roxbury, $189 or $12/sq. ft.—Thos. K. Woodard, 835 Madison Ave., New York 10021; 212–988–2906.

THE COMPLETE RANGE

● *Pages 74 and 75:* **Range,** La Cornue, custom-made in France, custom colors, $15,000, hood available separately—La Cornue, Europe in USA Corporation, 2951 South Bayshore Dr., Ste. 2022, Miami, FL 33133; 305–442–7059. **Cottonwood country-style cabinets,** custom made, spruce, whitewash finish, prices vary—both available through SieMatic (M), 200 Kansas St., Ste. 7, San Francisco, CA 94103; 415–558–8811. *Upper left:* **Cooktop,** Electric Glass Ceran Hob, CK390-615, $2,031; **oven,** Gaggenau, built-in multifunction Pyrolytic oven, #EB378-610, $3,995. **Cornish granite counter** and **Unfitted Kitchen Cabinet Series**—shown—all available through Smallbone Traditional English Cabinetry, 34 East Putnam Ave., Greenwich, CT 06830; 203–869–0619. *Upper right:* **Hastings tile backsplash,** hand-painted by Tile Visions, custom made, prices vary. **Hastings cooktop surround tile; cabinets,** Wm. Ohs, made to customer's specifications; **gas-burner,** Miele, #KM 83, $595; **countertop,** white, Corian, prices vary—all available through Hastings Tile & II Bagno Collection, 230 Park Ave. S., New York 10003; 212–674–9700. *Lower left:* **Reporcelained range,** durable finish, reconditioned with new racks and knobs, variety of color tones available, starting at $2,200—OvenArts, Matthew Fassberg, 2273 Fox Hills Drive, Los Angeles, CA 90064; 213–552–1725. *Lower right:* **Hastings tile backsplash,** by Christine Belfor, prices vary; **cabinets,** Elizabeth style by Downsview; **counter,** Architectural white by Fountainhead; **Sterling cooktop,** #GCT-361, $746—all available through Hastings Tile & II Bagno Collection, 230 Park Ave. S., New York 10003; 212–674–9700.

PURE AND SIMPLE

● *Pages 76 to 83:* Marston Luce Antiques, 1314 21 St., S.W., Washington, D.C. 20037; 202–775–9460. *Living Room:* **Peach mohair throw,** $140. **Geometric pillow,** $175—ABC Carpet & Home, 888 Broadway, NYC; 473–3000. **Sofa fabric,** St. Andrews, #HCW-304-AA-36—Hinson & Company, 979 Third Ave., New York 10022; 212–688–5538.

● *Pages 80 and 81: Dining Room.* **Reproduction ironstone coral plate,** $38/ea.—Marston Luce Antiques, 1314 21 St., N.W., Washington, D.C. 20037; 202–775–9460.

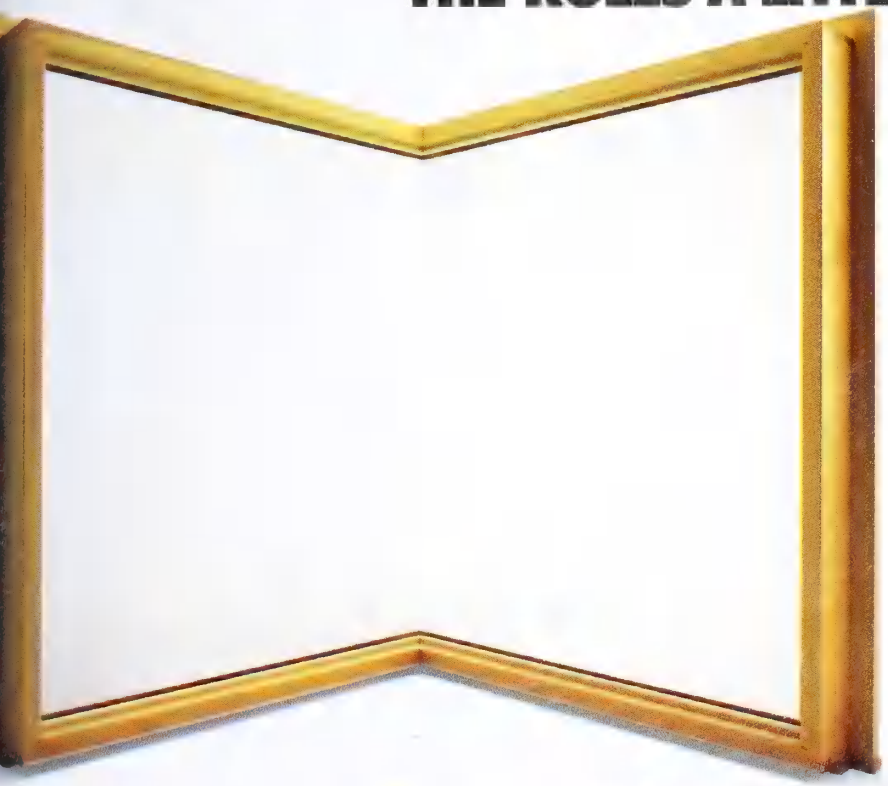
● *Pages 82 and 83: Study:* **Sofa**—TRS Furniture, 117 Taylor St., Thomasville, N.C. 27360; 919–472–7540. **Sofa fabric,** Derek #F7-004-Oatmeal—Roger Arlington, 979 Third Ave., New York 10022; 212–752–5288. **Throw pillows** in butterscotch, $60/ea.—ABC Carpet & Home, 888 Broadway, New York; 212–473–3000. *Bedroom:* **Clayton rug** in natural, 8′ × 8′—Thos. K. Woodard, 835 Madison Ave., New York 10021.

THINGS THAT MAKE A ROOM

● *Pages 84 to 89:* **Plant table,** #82, salmon red with mustard trim, 45″ × 13″ × 13″, $216—Ron Fisher American Furniture (M), 406 S. 1st Ave., PO Box 1208, Marshalltown, IA 50158; 800–231–7370. **Oxblood vase,** #RP-530, 16″ H, $245—Payne Street Imports (T), PO Box 7079, Evanston, IL 60204-7079; 312–475–3444. **Red and celadon and gold-painted vase,** by Phillip Vian, $275—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212–753–7300. **Tortoiseshell bamboo blinds,** (HB added the red ribbon) 4′ × 6′, $17—Azuma (R), 666 Lexington Ave., New York 10022; 212–752–0599. **Red plaid box,** #20-0735, $319; **wood painted plaid balls,** $29/ea.—GuildMaster, Inc. (M), PO Box 10725, Springfield, MO 65808-0725; 417–831–4311. **Paisley box,** by Patric Frey, $90—Bergdorf Goodman (M), 754 Fifth Ave., New York 10019; 212–753–7300. **Artichoke gilt finial** (on paisley box) $170—George Smith Sofas & Chairs (R,T), 73 Spring St., New York 10012; 122–226–4747. **Black and gold leaf Irish mirror with cut-glass facets,** #6647-LB, 43″ H × 34″ W, $1,422—Mirror Fair (R), 1459 Third Ave., New York 10028; 212–288–5050. **Painted sisal rugs,** Zuma Point, (blue rug) 6′ × 9′, $2,445; Catalina, (red rug), 6′ × 9′, $2,225. **Rose cotton throw,** (on the table), $70—Ralph Lauren Home Collection, for stores call 212–606–2100. **Wire-brushed jade-stained pine chair,** #985.209, 24½″ W × 22½″ D × 36½″ H, $500, from the Virrato collection available through—Evolution (M), 115 North Bryan Rd., Dania, FL 33004-2221, 305–925–2990. **Striped pillow fabric,** 20″ W., $22.50/yd.—Katie Ridder Home Furnishings (R), 944 Lexington Ave., New York 10021; 212–861–2345. **Antique paisley throw** (on the table) $2,500—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212–753–7300. **Ebony and ivory candlesticks,** $685 to $1,550/pr.—James II Galleries, Ltd. (R), 15 E. 57 St., New York 10022; 212–355–7040. **Reproduction Shaker boxes,** #NT930, stack of 6 boxes, $424—The Friends (R,T), Box 464, Frederick, MD 21701; 301–695–6126. **Tole cachepot,** (holding the parrot tulips), #T570-FY, shown in Florentine yellow, $249—The Phillips Collection (M), 25-11 Hunters Point Ave., Long Island City, New York 11101; 718–482–7676. **Antique yellow ceramic vase,** approx. $1,200—Gordon Foster (R), 1322 Third Ave., New York; 212–744–4922. **Reproduction Louis XV bench,** #4165, shown in Oxford finish, with muslin seat, (also comes in Heather finish and COM), 22½″ H × 25″ W × 15½″ D, $515—Sarreid, Ltd. (M), PO Box 3548, Old Airport Rd., Wilson, NC 27895; 919–291–1414. **Nelson lamp,** with dark green picot stripe shade, #164NG-G31, 24″, from the Nina Campbell Collection, $240, available through—Edward Russell Decorative Accessories (M, T), 486 Broadway, New York 10013; 212–226–1360. Call for stores near you. **Red urn** (hold-

(Continued on page 136)

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PRODUCT INFORMATION

Continued from page 135

ing moss), $100—Dampierre & Co. (R), 79 Greene St., New York 10022; 212-966-5474. **Phillip Vian bowl** (on round table)—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **Mantel clock,** $60—Contre-Jour (R), 190 Columbus Ave., New York 10023; 212-877-7900. **Horse paintings,** hand-painted, top painting, #RB-11, bottom painting, #RB-12, both 20" × 24", $500/ea.—Andrew Kolb & Son (T), 112 Madison Ave., New York 10016; 212-684-2980. **All paints: Benjamin Moore.** Walls, yellow #3/C 298, window trim, red #5/G 1315.

●*Pages 86 and 87:* **Tiles,** Ivory Travertine, 12"/sq. $7.84/sq. ft.—Country Floors, Inc. (R,T), 15 E. 16 St., New York 10003; 212-627-8300. **Wrought-iron captain's bench,** #T668, 59" W. × 30" H. $1890—The Phillips Collection (M), 25-11 Hunters Point Ave., Long Island City, New York 11101; 718-482-7676. **Solid green pillow fabric,** (on the bench) #301120, Starlight chintz, sea mist, $10/yd.—Waverly (R), 79 Madison Ave., New York 10016; 800-423-5881. **Fortuny cushions,** turquoise blue, 18" sq., $200/ea.—George Smith Sofas & Chairs (R,T) 73 Spring St., New York 10012; 212-226-4747. **Hand-painted forest green moire pillow,** 21" sq., by Carla Weisberg, $150, available through—Barneys New York (R), Seventh Ave. and 17 St., New York 10011; 2121-929-9000; Carla Weisberg, 212-627-7632. **Wainscot three-panel screen,** #8801, 69" H. × 64" W., $1,265—Sarreid, Ltd. (M), PO Box 3458, Old Airport Rd., Wilson, NC 27895; 919-291-1414. **Garden niche mirror,** #1090, 18" W. × 36" H. by Carol Canner, $475; **antique gold sunburst mirror,**(on the swag bracket) #23, 9½" D. $106.25—Carvers' Guild (M), PO Box 198, Cannery Row, West Groton, MA 01472; 800-445-3464. **Swag bracket,** #15-9230,in Verdi, $319—GuildMaster, Inc. (M), PO Box 10725, Springfield, MO 65808-0725; 417-831-4311. **Tray,** (on the swag bracket) made of pressed sand, chartreuse, by Chateau X (R), $84—Portico, 379 W. Broadway, New York 10012; 212-941-7800. **Celadon porcelain garden seat,** $750—John Rosselli, Ltd., 255 E. 72 St., New York 10021; 212-737-2252. **Side table,** Lincoln table, #44, in village green, 23" × 27" × 17", $180—Ron Fisher American Furniture (M), 406 S. 1st Ave., PO Box 1208, Marshalltown, IA 50158; 800-231-7370. **Gold handled bowl,** by Tom Beverley, $600, available through—Modernage, 795 Broadway, New York 10003; 212-674-5603. **Gold star-shaped candleholder** (standing up on the side table), $185—Dampierre & Co. (R), 79 Greene St., New York 10012; 212-966-5474. **Birdcage table lamp,** #2101, comes with Kraft paper shade, $220—Garden Source Furnishings (M), 200 Bennett St., Atlanta, GA 30309; 404-351-6446. **Shell,** Chambered nautilus, $75—Robert Homma William Lipton (R), 37 E. 61 St., New York 10021; 212-593-4341. **Folding wrought-iron chair with woven seat,** $265—Distant Orgin (R), 153 Mercer St., New York 10012; 212-941-0024. **Gold and purple mesh table cloth** (draped over iron chair) $250—Dampierre & Co., 79 Greene St., New York 10012; 212-966-5474. **Blue porcelain clam plate** (on folding chair), set of 12, $450—Limited Editions (R), 253 E. 72 St., New York 10021; 212-249-5563. **Terra-cotta pot,**(inverted and used as coffee table) hand-thrown in Spain, 16" W × 14" H, $197.50—Veen & Pol (R), 399 Bleecker St., New York 10014; 212-727-3988. **Silver gilt porcelain artichoke,** $300. **Mercury footed compote,** $240, **painted blue finials with stars,**(at base of side table) $270/ea.—Limited Editions (R), 253 E. 72 St., New York 10021; 212-249-5563. **Marble-paper blank books,** $28/ea.—Il Papiro (R), 1021 Lexington Ave., New York 10021; 212-288-9330. **Iron urn with Greek Key pattern and handles,** $1,500. **Mercury glass hurricane lamp** (on the coffee table), $90, **stone finial,** (at base of screen), one of a pair, $1,500/pr.; **stone lion,** one of a pair, $1,800/pr.; **tall stone finial,** one of a pair, $2,400/pr.—Lexington Gardens, 1008 Lexington Ave., New York 10021; 212-861-4390. **Green moss obelisk,** wrapped with fine gold wire, 15", $45 and up—VSF (R), 204 W. 10 St., New York 10014; 212-206-7236. **Painted backdrop,** Benjamin Moore paint, Lavender #1A-1422, linen white.

●*Pages 88 and 89:* **Kitchen safe,** #222, Antique white with morning dew inside, 66" × 32" × 12", $725—Ron Fisher American Furniture (M), 406 S. 1st Ave. PO Box 1208, Marshalltown, IA 50158; 800-231-7370. **Hand-painted papermache flowered bowl** (on top of safe), #9, 14" D, $60—Georgine Abdallah, 12511 Clifton Blvd., #32, Lakewood, OH 44107; 216-221-2513. **Wrought-iron** grape-leaf **candlestick,** 8½", $45, 11½", $49—Distant Orgin (R), 153 Mercer St., New York 10012; 212-941-0024. **Colored** glass **vases** (top shelf of kitchen safe), Handblown vases by Michael Anchin, $75/ea.—Robert Homma William Lipton (R), 37 E. 61 St., New York 10021; 212-593-4341. **Yellow and red dinner plates, cups and saucers,** (Middle shelf of safe) and cereal bowls (not shown), from Vietri's Rainbow dinnerware collection; plates, $15; bowls, $14, cups and saucers, $15. Prices may vary. For retailers in your area call or write—Vietri, Inc. (T), PO Box 460, Hillsborough, NC 27278; 800-277-5933. **Orange glass square vase,** (middle shelf of safe) #248049, 5", $85.—Objects Lazy Susan (R), 1049 Third Ave., New York 10021; 212-355-3663. **Polka-dot bowl,** $150; **tea-pot,** $110, **mugs,** $28.—all Kevin Goehring, Barneys New York (R), Seventh Ave. at 17 St., New York 10011; 212-929-9000. **Hand-painted ceramic oval platter,** (Bottom row of safe) Yellow Fish, by Elizabeth Mastopietro, $300—Modernage, 795 Broadway, New York 10003; 212-674-5603. **Multi-colored handblown glasses,** by Michael Anchin, $55/ea.—Robert Homma William Lipton, 27 E. 61 St., New York 10021; 212-593-4341. **Grandfather clock,** #27-1625, in Windsor blue, 83" H. × 20" W. × 11" D., $920; **Philadelphia Windsor armchair,** #43-1035, in buttercup yellow, $730—Habersham Plantation Corp. (M), Box 1209, Toccoa, GA 30577; 800-241-0716. **Cornice board,** #621-7052, Santa Fe, 45" W. × 6" D. × 6" H., $489; **white pegboard wall shelf,** Prince Charles crown rack, #621-1205, 40" W. × 11" D. × 12" H., $225—Cadwell Furniture and Accessories (M), PO Box 1155, Toccoa, GA 30577; 800-241-0716. **Hand-painted oval ceramic platter,** (on wall-shelf) Le Zinc, By Elizabeth Mastopietro, $300—Modernage (R), 795 Broadway, New York 10003; 212-674-5603. **Blue glass bottle,** #248023, $250—Objects Lazy Susan, 1049 Third Ave., New York 10021; 212-355-3663. **Pink and blue glass vases** (on wall-shelf) Minos vase, pink, $170; Minos vase, blue, $90—New Glass Gallery, 345 W. Broadway, New York 10013; 212-431-0050. **Hand-painted canvas floorcloth,** custom painted, $15/sq. ft., painted by Sara Nesbitt—122 Garden St., Hoboken, NJ 07030; 201-792-3127. **Hand-painted hat boxes,** lg., $100, sm., $75; **pillows,** (in basket and on seat of yellow Windsor chair) made of vintage 40s fabric, $88 to $185—Sweet Nellie (R), 1262 Madison Ave., New York 10128; 212-876-5775. **Yellow-and-white plaid blanket,** by Colefax & Fowler, $375; **cherub throw,** hand-painted, $795—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **Rose mohair throw,** 48" × 64", $70—ABC Carpet & Home (R), 888 Broadway, New York, 10003; 212-473-3000. **Green handkerchief vase,** holding yellow roses), $335—Avventura (R), 463 Amsterdam Ave., New York 10024; 212-769-2510. **Green mosaic tile-topped table with black metal base,** by designer Anna Syrett, 39" × 18", $1,440—Frederic Williams (T), 200 Lexington Ave., New York 10016; 212-686-6390; **Small multi-colored mosaic tile-toppped table,** by designer Anna Syrett, $260, available through—Eclectics (R), 134 R East Putnam Ave., Greenwich, CT 06830; 203-661-2124; Anna Syrett, 228 W. 10 St., New York 10014; 212-627-2688. **Wrought-iron standing lamp with hand-painted silk shade,** shade by Leisa Stroud, available through—Zona, 79 Greene St., New York 10012; 212-925-6750. **All paint; Benjamin Moore. Walls,** blue #2A 808, shutters, blue #4E 818, trim and floor, linen white pre-mixed.

PEACEFUL IN THE COUNTRY

●*Pages 98 to 103:* **Bedroom (view facing the bed). Designer: Susan Sutphin**, North Salem Interior Design, PO Box 412, North Salem, New York 10560; 914-669-5580. All antique and one-of-a-kind furniture and accessories, except rugs. **Kathy Schoemer**, American Antiques and Decorations, PO Box 429, Route 116 at Keeler Lane, North Salem, NY 10560, 914-669-8464. All upholstery, slipcovers, fabrics and fabrication made exclusively by Traditions—Traditions, 86 Main St., Philmont, NY 12565; PO Box 416, Claverack, NY 12513; 518-672-4917. **Paint**, Lilac #HO V-4-6 by Dutch Boy, call for free estimate—J & M's Home Center, 51 E. 19 St., New York; 212-673-6050. Floor by Rais Wittus for WET PAINT—WET PAINT, PO Box 412, Route 116, North Salem, NY 10560; 914-669-5580.

●*Pages 98 and 99:* **Bed,** $1,100—**Kathy Schoemer**, American Antiques and Decorations, PO Box 429, Route 116 at Keeler Lane, North Salem, NY 10560, 914-277-5093. **Bed hangings**, cream linens lined with cream fleur, cotton, $498 (queen) Also in twin, full and king; cream flower basket cotton **coverlet,** $247.50 (queen) Also available in twin, full and king; **duvet cover,** ruffled yellow fleur, $219 (queen). Also available in twin, double and king; **dust ruffle,** cream linen, $133.50 (queen) Also available in twin, full and king; **dust ruffle,** yellow fleur, $138.50 (queen). Also available in twin, full and king, **European pillow sham** in dusty rose plaid, homespun, $54. Also available in standard, queen and king; **cream fleur bordered pillowcase,** $27.50 (standard). Also available in queen, king and European; **Ruffled heart pillow** in pink brocade, $25; **Antique screen** (sold), in dusty rose plaid, $14/yd., **window treatments**, shaped pleated **valance** in dusty rose and cream stripe, homespun. **Jabot's** in cream linen homespun lined with dusty-rose-and-cream check. Made to order—Traditions, 86 Main St., Philmont, NY 12565; PO Box 416, Claverack, NY 12513; 518-672-4917. **Mittens,** woolen, hooked and knitted, on wall, $100 to 400; **hooked rug** on wall, American,$1,800; **pink and white pine commode,** American, $425; **children's bench** (sold); **green ladder back armchair,** American, $750; **green cricket bench,** $275; **red basket** and all others featured, $150 to $500; **red blanket chest,** American, $1,350; **birdhouse** (on top of chest at end of bed), 1880, $350; **two southern black ladder-back chairs** under window, $500; **screen with fabric drying rack,** American, $375; **Splay-leg side table** (in foreground) American, $700; **Pennsylvannia ribbed stoneware jar**, (with flowers in it), $200—**Kathy Schoemer**, American Antiques and Decorations, PO Box 429, Route 116 at Keeler Lane, North Salem, NY 10560; 914-277-5093. **Plate** on top of table, $1,000—Pinch Pottery, Northampton, MA; 413-586-4509.

●*Pages 100 and 101:* **Mural** by Susan Sutphin—North Salem Interior Design, PO Box 412, North Salem, NY 10560; 914-669-5580. **Wing chairs**, upholstered in dusty-rose-and-cream check, homespun, $750; **square yellow fleur ruffled pillow**, $28; **settee,** reproduction country sofa in cream linen, homespun, corded in dusty rose stripe, $1,200; **ruffled heart pillow** in dusty-rose check, homespun, $25; 16", square **pillow** corded in green fleur, $35; **window treatments**, shaped pleated **valance** in dusty-rose-and-cream stripe, homespun; **Jabot's**, in cream linen homespun lined with dusty-rose-and-cream check, made to order—Traditions, 86 Main St., Philmont, NY 12565; PO Box 416, Claverack, NY 12513; 518-672-4917. **Blue stand** (sold); **table against wall** (sold); **miniature pink doll cupboard**, American, $550; miniature French **doll chair,** $1,200. **torchieres** in iron, copper and wood, American, $900/pr.; **white ladder back arm-chair,** American, $1,350; **sawbuck table,** American, $975; **stoneware bird crock** with parrot decoration, $975; **white box with handle** (sold); **gray cupboard** (sold); **birdhouse with tulip applique,** on top of cupboard, American, $485; **baskets** inside, prices range from $150 to $550. **Scandinavian white enamelware coffee pot,** $295; **settee** (sold); **small blue square table,** (sold); **table under window** (sold)—**Kathy Schoemer**, American Antiques and Decorations, PO Box 429, Route 116 at Keeler Lane, North Salem, NY 10560; 914-277-5093. **Pink-and-white-striped rug,** Woodard Weave—Thos K. Woodard, 835 Madison Ave., New York 10021; 212-988-2906.

●*Pages 102 and 103:* **Paint:** Vanilla Dove Y-10-1 by Dutch Boy, call for free estimate—J & M's Home Center, 51 E. 19 St., New York 10003; 212-673-6050. **Wing chair** in cream linen with contrasting green fleur cording, $750; **ottoman** in cream linen corded in green fleur, $325; **ruffled square pillow**, in blue-and-cream check, $25; **club chair**, in blue-and-cream-plaid homespun, corded in red fleur, $825; **ottoman**, in blue-and-cream-plaid homespun, corded in green fleur, $345; **pillow** in faded blue-and-cream square, $25; **rolled-armed sofa:** off-white quilted cotton corded in blue and cream homespun plaid, $1,700; **window treatments**, washed blue-and-cream homespun **valance** with cream linen homespun lined in washed blue-and-cream check homespun—Traditions, 86 Main St., Philmont, NY 12565; PO Box 416, Claverack, NY 12513; 518-672-4917. **Painted farm table,** American, $3,500; **gray 18th c. baby tender** (w/pine tree) $1,200; **Windsor chairs,** assembled set, $3,600; **Welsh dying pot** (with sunflowers) in galvanized metal, $275; **twig rocker** painted blue, 1890, American, $750. **blue cupboard** (sold); **Welsh birdcage** in the shape of a church, $1,500; **trapezoid table** from Maine, $675; **Airplane**, early-20th-c. toy, $350; **pieced American quilt**, cotton, c. 1900, $650; **basket on floor** with plant $750; **glazed cupboard,** 1840, $5,000; **baby basket**, $650; **sawbuck side table**, 1860, American, $675; **chopping board,** $375; **white dough tray** holding plants on table, $375; **blanket chest** with green paint, American, $975; **birdhouse** on top of chest, $350; **painted desk**, $1,650; **hooked rug** with basket of flowers, American, $2,000; **blue trough with trees in it,** $750, **horse pull toy,** $395. **Blue-and-beige-striped rugs**, Woodard Weave—Thos K. Woodard, 835 Madison Ave., New York 10021; 212-988-2906. **Pieced quilt,** American, $695. **Window shade**, Solare Classic pleated shade in Sheer Delight, ivory #23 with raise from the bottom option, by Joanna, call for sizes—Joanna CHF; 212-727-0001. **Wing chair**, dusty-rose-check homespun, $750; **wallpaper dollhouse** and contents, $350; **iron figure of girl,** $175; **bookcase**, $1,800; **papier mâché bust of woman**, (sold); **pair of china Staffordshire dogs**, $450; **orange marmalade jar,** $65; **apple cookie jar**, $150; **green candle box,** $110; **Noah's Ark wooden house**, $375; **doll cradle**, $110; **blue tin hat box,** $150; **Shaker chairs,** $375/pr.; **Amish bench,** $1,250; **plant sorting table** in blue, American, $1,100. Shaker pegboard, made to order—Shaker Workshops, PO Box 1028, Concord, MA 02174; 617-646-8985—Kathy Schoemer, American Antiques and Decorations, PO Box 429, Route 116 at Keeler Lane, North Salem, NY 10560; 914-277-5093.

GARDEN GUIDE

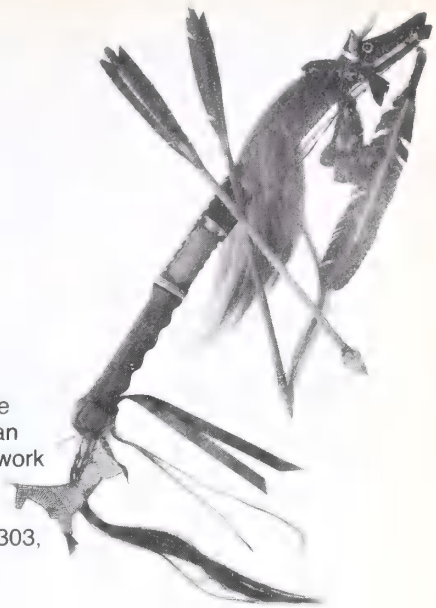
●*Page 126:* **Pre-mixed soil** available at local garden centers—Jiffy Mix™, Pro Gro™, Redi-Earth™, Ball Peat-Lite™, Metro Mix™, Baccto™, and others, or make your own with bales of Canadian sphagnum peatmoss, and bags of coarse horticulture-grade perlite. **Osmocote™** fertilizer is available from: **Grower's Supply Co.,** PO Box 1123, Dept. HB, 33 N. Staebler Rd., Ann Arbor, MI 48103; free catalog. **Walt Nicke Company,** PO Box 433, Dept. HB, 36 McLeod Ln., Topsfield, MA 01983; catalog available. **New books on container plantings and gardens** available at your local book store or write to Capability's Books, Dept. HB, 2379 Highway 46, Deer Park, WI 54007, for their latest garden book catalog. Or join the Garden Book Club, for information, write to **Garden Book Club,** Customer Service, Dept. HB, 3000 Cindel Drive, Delran, NJ 08370. Recommended books: *The Container Garden*, Nigel Colburn, Little, Brown & Co., $29.95; *The City's Gardener's Handbook: From Balcony to Backyard*, Linda Yang, Random House, $26.95; *The Art of Gardening in Pots*, Elizabeth de Lestrieux, Antique Collector's Club, $59.95; *Landscaping with Container Pots*, Jim Wilson, Houghton Mifflin Company, $35; *The Terracotta Gardener*, Jim Keeling, Trafalgar Square Publishing, $29.95. ■

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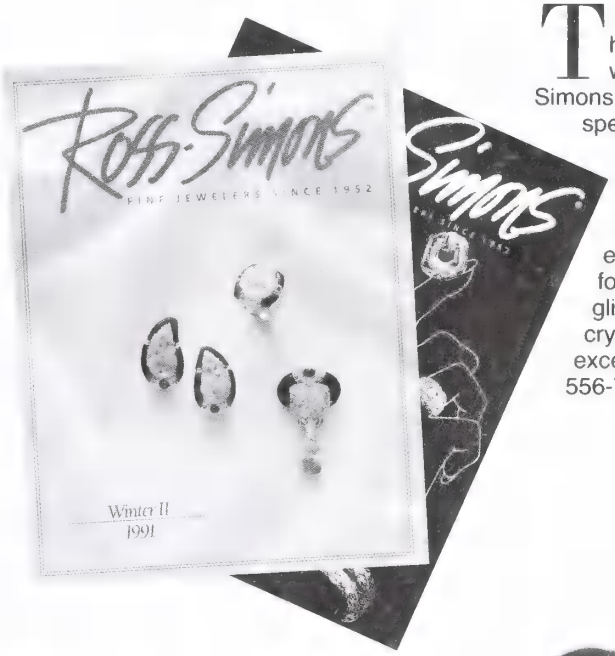
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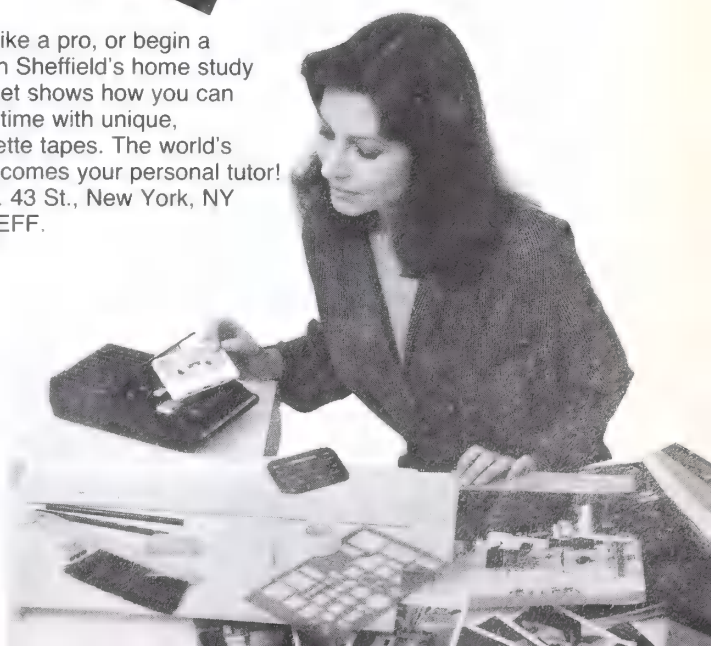


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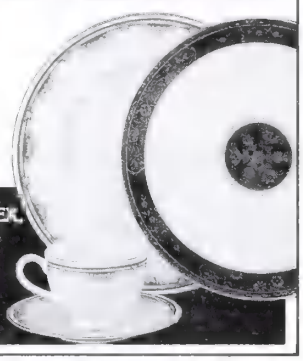
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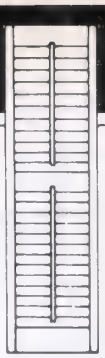


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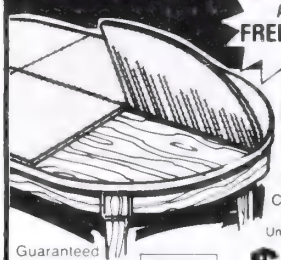
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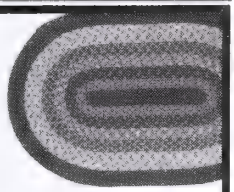


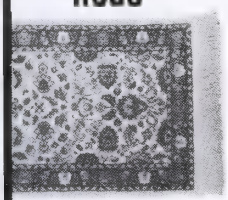
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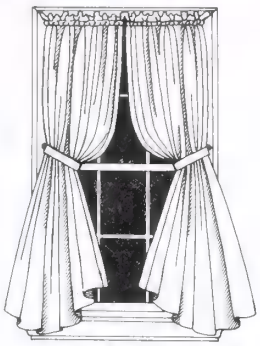
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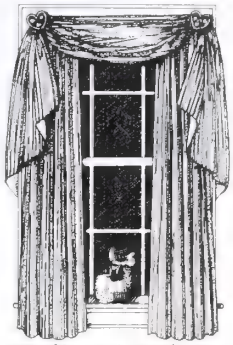
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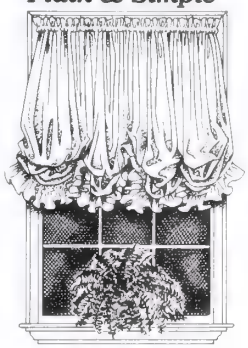
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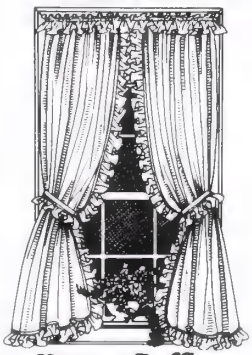
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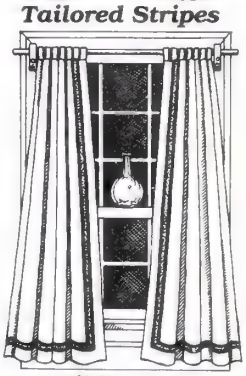
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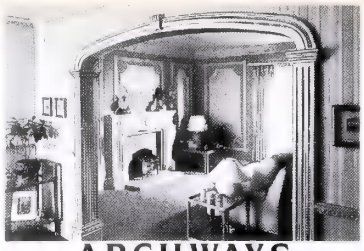
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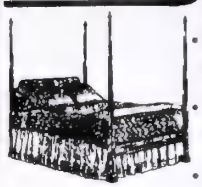
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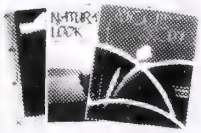


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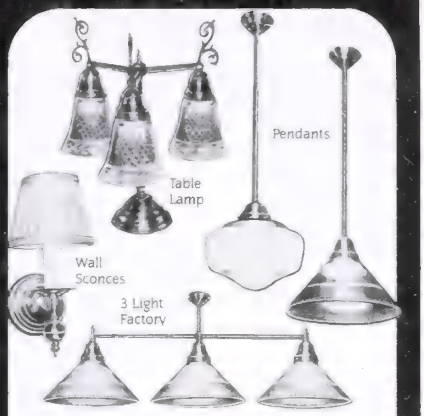
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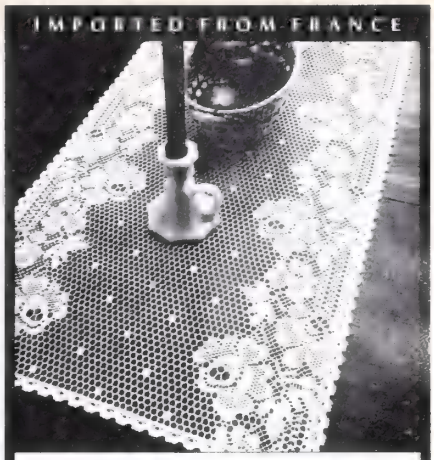
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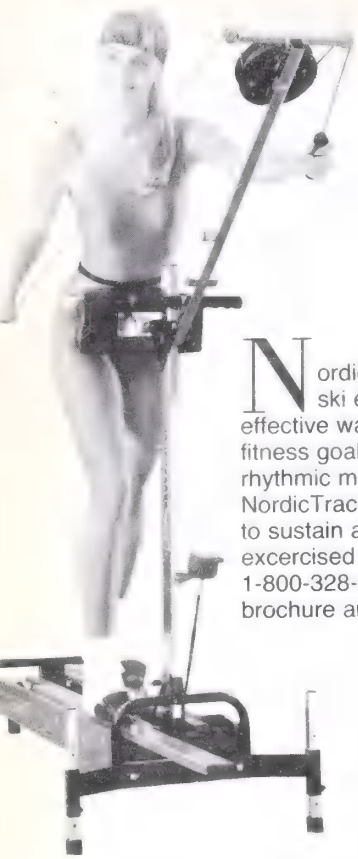
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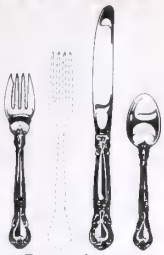


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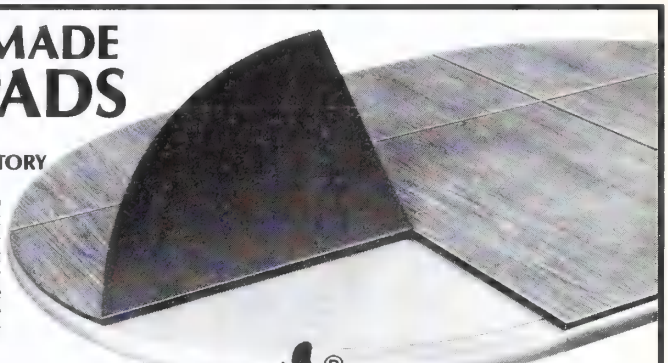
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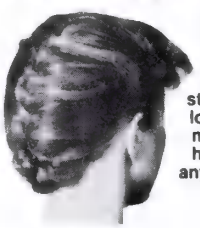
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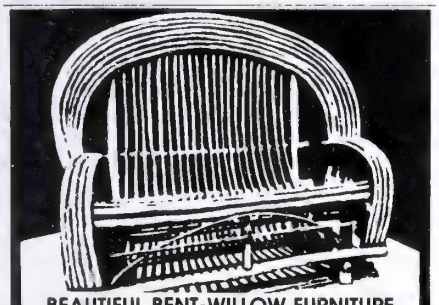


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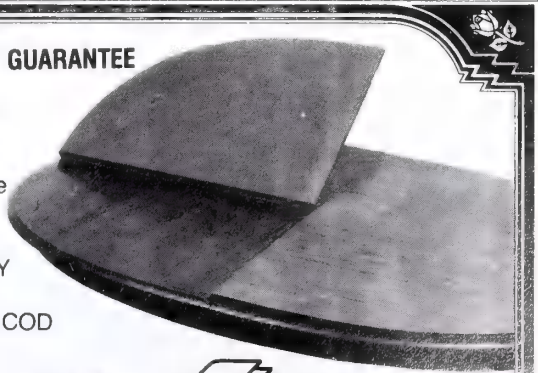
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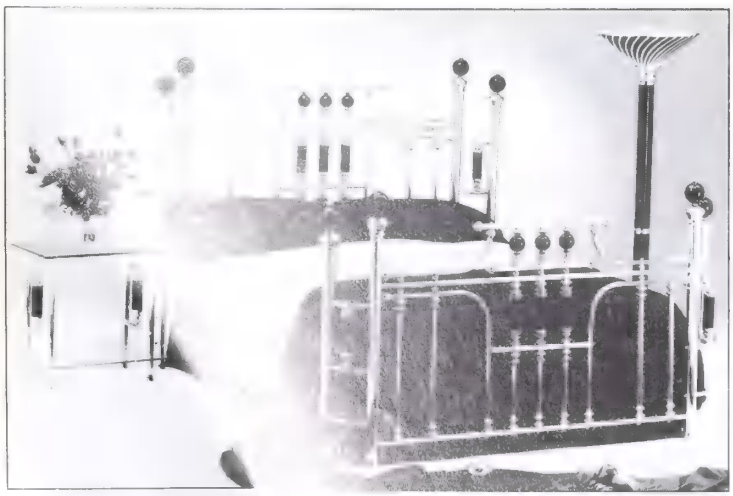


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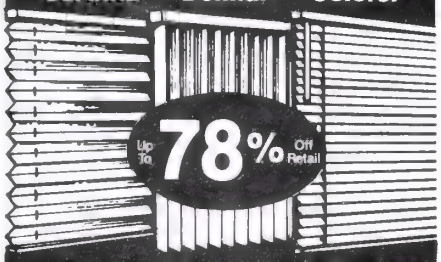
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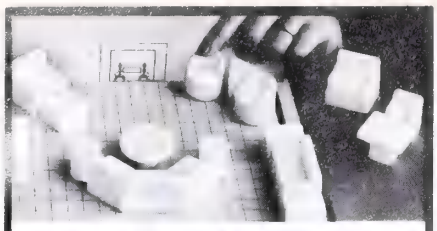
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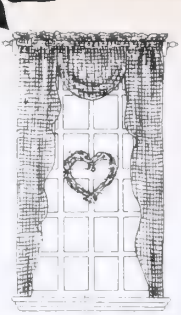
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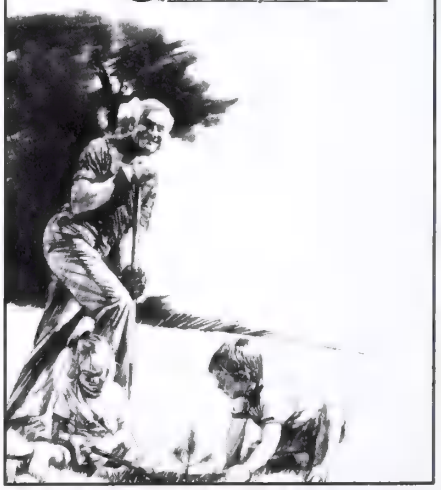
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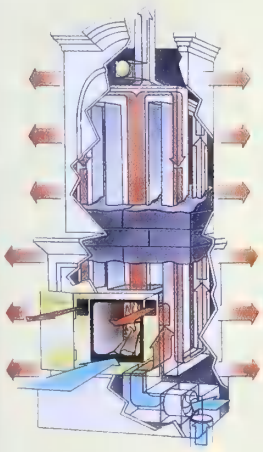
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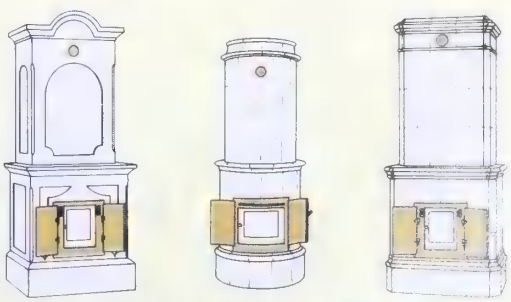
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Laura Ashley was laid up that year with a difficult first pregnancy. She thought she would busy herself with patchwork, was frustrated by the unavailability of suitable small prints, and decided to make some herself. Bernard Ashley, a natural entrepreneur, thought of using the prints for easily cut and sewn tea towels. Learning from books, the couple built a silk screen and soon branched out into aprons and nightgowns, always using pure cotton or linen and featuring romantic Victorian-inspired prints.

From the beginning, Laura Ashley (or L.A. as she preferred her staff to call her) was the design head of Laura Ashley, Inc., finding inspiration in 19th-century British and French pattern books, endpapers, quilts, teapots and more. Husband B.A. held up the business end. Their instant success had something to do with the times. The company came of age during the 60s, when loud prints, polyester fabrics and miniskirts were the rage. Laura said, "I knew in my heart that was not what most people wanted. I had to do something completely different. I sensed that most people wanted to raise families, have gardens and live life as nicely as they could."

With her dark hair swept up in a wispy bun, her high-collared white blouses, navy cardigan and long skirts, Laura seemed more a demure farmer's wife than a high-powered businesswoman. She always believed that husband and children came first, but combining home and work took juggling. Legend has it that one way she coped with four young children and working was to put the children to bed at 4:30 P.M.—until the eldest learned to tell time.

Laura Ashley expanded into the decorating business when she discovered that some of the people lined up outside their Wales factory for dress-fabric remnants were using them for slipcovers. (Once at a party the wife of the British Ambassador to the United States discovered to her great amusement that her dress matched the hostess's sofa.) Laura Ashley, Inc., offered its decorating line to its apparel shop customers, not to the trade, making the company one of the first to sell coordinated fabrics, wall coverings, lampshades and furniture at retail. "From the outset," Mrs. Ashley once told House Beautiful, "I have been trying to give everyone a chance to furnish a room as if it had been done by an interior designer."

The look Laura Ashley created for rooms—like her apparel look—was one of irresistible prettiness: gentle floral prints against pastel walls, finely pleated lampshades, rounded upholstered pieces *and* a series of books explaining how to pull it all together.

At the time of her tragic accidental death in 1985, Laura Ashley's name was—and it remains—synonymous with and even a metaphor for the romantic Victorian image. ■

Photographs reproduced with permission of Laura Ashley





An international tastemaker and tycoon, Laura Ashley (above left), seen here at Rhydoldog, her family farmhouse in Wales (above), dressed herself like a comfortable farmer's wife. Below: Flowers and stripes—a great Victorian combination—appear frequently in Ashley prints. Geranium Stripe dresses a bed and windows in a room decorated for a recent Laura Ashley catalog.

April

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Ordinary furniture—an unfinished wardrobe, an old hickory chair—transformed with Rit Dye and the artistry of decorative painter/designer Richard Kollath. Wardrobe: Mastercraft. Photograph: Lilo Raymond.

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Gretchen Bradley, Martin Kinna, 1 South Wacker Drive, Chicago, IL 60606

SOUTHERN MANAGER
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SOUTHWEST REPRESENTATIVES
Kelly/Shattles & Company: 16990 Dallas Parkway, Suite 220, Dallas, TX 75248

WEST COAST MANAGER
R. Wayne Hooper, 3000 Ocean Park Boulevard, Santa Monica, CA 90405

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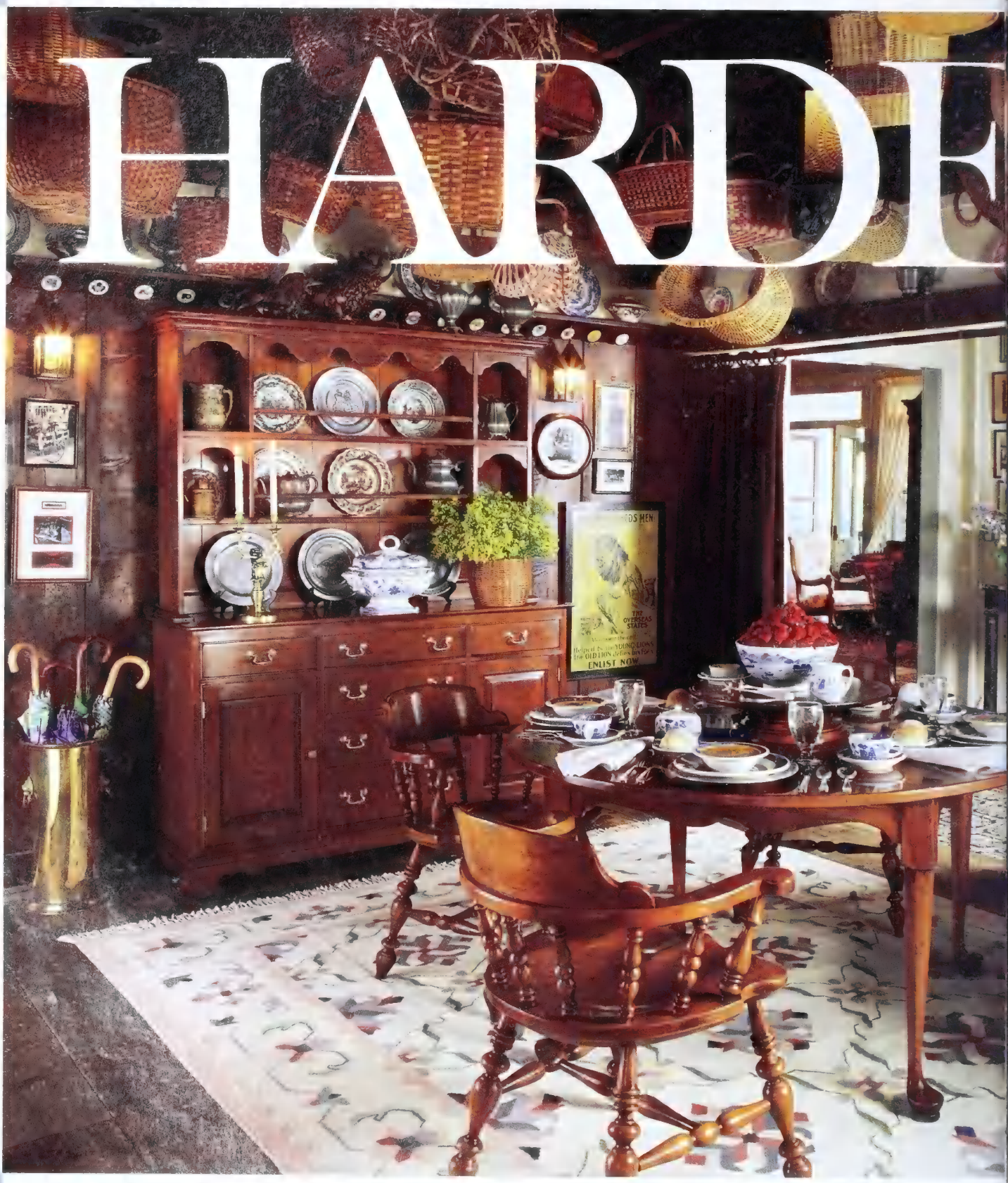
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Color-blocking is the fashion world's shorthand description for spring's freshest look: clothing that displays areas of juxtaposed vivid color. California designer Gillian Servais (below) transplants this look into interiors with wood plank tables featuring top, legs and apron stained in a rainbow of colors, from $400. She and her husband, James, first made the tables to furnish the contemporary houses they built in the Berkeley hills. *Information: Servais Design & Construction, 1150 West View Dr., Berkeley, CA 94705; 415–548–8453.*

COOKIE KINSLEY

American kitchen antiques and household objects from the 18th and 19th centuries are a passion for dealer Gail Lettick (below), whose New York gallery has the charm of a country antiques shop (bottom). By appointment. *Pantry & Hearth, 121 E. 35 St., NYC; 212–532–0535.*

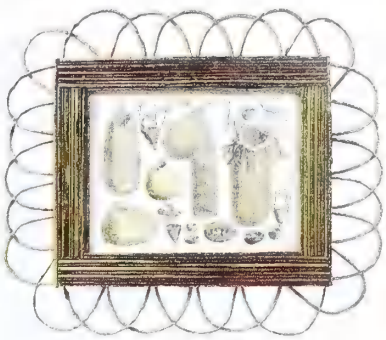


STEVE TAGUE





Editors Sally Clark & Dara Caponigro



JEFF McNAMARA

A handcrafted willow frame (above) is a witty use of natural material for a print of birds' nests, $389. *Where to buy, write: GuildMaster Arts, P.O. Box 10725, Springfield, MO 65808.*



Western-style camp blankets from the 1920s to 1940s are becoming costly collectibles. The affordable alternative: new camp blankets (above) made by Beacon, the company that originally loomed them. In 72 by 90 inches, the blanket is $125. *From Horchow: 800–456–7000.* ▶

JEFF McNAMARA

FOR MORE DETAILS, SEE PRODUCT INFORMATION

COLOR IS THE NEWS

In this spring's sheet designs, adventurous palettes prevail



Stylized flowers in full-bodied brick-red and olive tones dance across Mulhouse from Palais Royal (above); full flat sheet, $112. *For stores in your area, call: 804–979–3911.*

Denim-blue and spruce-green stripes give a smart look to Esprit Bath & Bed's Brio (below); the full flat sheet is priced at $31. *Sources: 800–533–8229.*



A Bloomsbury exuberance characterizes Tambourine (below) with paint-box stripes and an all-over floral pattern. *Collier Campbell for Utica. Phone 800–533–8229.*



Tailored geometrics make sheets look crisply contemporary in two notable designs. Dark and light sand tones define the Wicker Collection (below), bed linens *from the Ralph Lauren Home Collection; 212–606–2100.* Gear Classic Plaid (bottom) is a robust design colored burgundy and green. *By Springmaid. Stores: 800–537–0115.*







Flowers on a pink trellis evoke the feeling of English chintz on Flora (right). *By Waverly for Fieldcrest. Stores: 800–841–3336.*

JEFF McNAMARA



Soothing green stripes on Ecology (above), a sheet pattern by Swedish designer Katja, bring a springtime air to the bedroom. The coordinating comforter and shams combine shades of trees and sky. The full flat sheet is $26; fitted flat, $13. The comforter in full size is $180. *Revman Industries. Stores: 800–237–0658.*







Blue-and-white stripes give a summertime breeziness to Lustercale Stripe bed linens (above). The contrast of wide stripes on the comforter and narrow stripes on the sheets adds punch. Twin flat is $10. *From Wamsutta/Pacific Home Products. Stores: 800–344–2142.*

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Vibrant colors and zigzag patterns lend modern boldness to Benetton's Grazie bed linens (above). *Dan River. Stores: 800–782–9568.* ■

ALL PHOTOS (EXCEPT TRAY) JEFF McNAMARA

A painted bench (bottom), $445, symbolizes the European country look Lynn Hollyn (below) favors. Now that she has opened a store, we can buy the iron canopy beds, upholstery and accessories she designs in a one-stop shopping tour. Good bet: Hollyn's charming, well-priced children's furniture. *The Lynn Hollyn Store, 520 Madison Ave., NYC; 212–319–0520.*









Fin-de-siècle French interiors come to mind in Howard Slatkin's enchanting New York shop (above left and right), filled with treasures handmade in his own design studio, such as wallpaper-covered boxes (below). *Slatkin & Co., 131 E. 70 St., NYC; 212–794–1661.*





KARI HAAVISTO

Ralph Lauren adds some new items to his exotic Safari furniture collection this spring. Our pick: the Serengeti butler's tray table (above), $1,110. Poised on its faux bamboo stand, the handwoven split-peel tray is a stylishly casual cocktail table. *From the Ralph Lauren Home Collection. For stores: 212–606–2100.*



Painted toleware cachepots (above) are new but look antique. They are inspired by 19th-century French examples. From left: The Phillips Collection offers an oval design (T570IB), $361; green convex (T404SG), $335; and red convex (T404/1VR), $283. *Where to buy: call The Phillips Collection, 718–482–7676.* ▶

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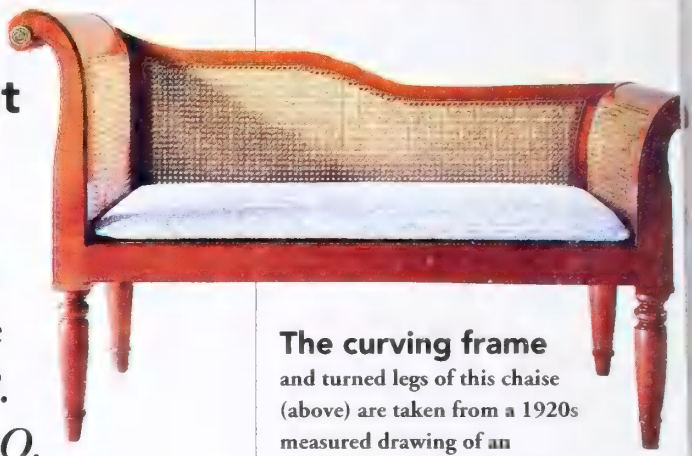
FIRENZE cotton print. PIEDMONTE recamier.

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The Victorian tufted-back upholstered chair is a classic. We like the small-scale version (above) that Hickory Chair adapted from an 1880s antique, about $1,100. *Stores: Hickory Chair, P.O. Box 2147, Hickory, N.C. 28603; 704–328–1801.*

An 18th-century Virginia china cabinet was the source for a handsome reproduction (below) with solid-brass hardware and handmade glass, $4,295. *Cynthia B. Sawyer Furniture Co., P.O. Box 2519, Chesapeake VA 23327–1589; 804–421–2475.*



The curving frame and turned legs of this chaise (above) are taken from a 1920s measured drawing of an 1830s American Empire piece, $1,600 in customer's own fabric. *Baker Furniture, 917 Merchandise Mart, Chicago, IL 60654.*



Biedermeier styles lend neoclassical elegance to a room. Villa Garnelo's Biedermeier-inspired furniture collection includes the cherrywood revolving bookcase (below), $4,420, and the cherrywood armchair, $4,820, both with olivewood veneer. *Sources: KPS, Inc., 212–686–7784.*





The shapely crest rail of the Napoleon side chair makes it as appealing looking from the back (right) as from the front, $340. *Cross River Furniture Co., Inc., 914–232–1230.*

Outstanding rustic furniture, all custom made, is the specialty of Barry and Paula Jones's North Carolina studio. Console table with birch top and mountain laurel twig base (below), $1,800. *Tiger Mountain Woodworks, 704–526–5577.* ■



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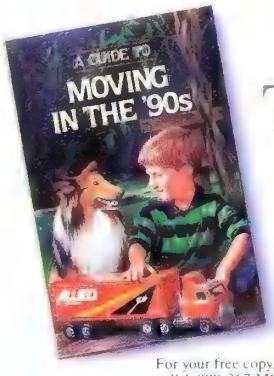
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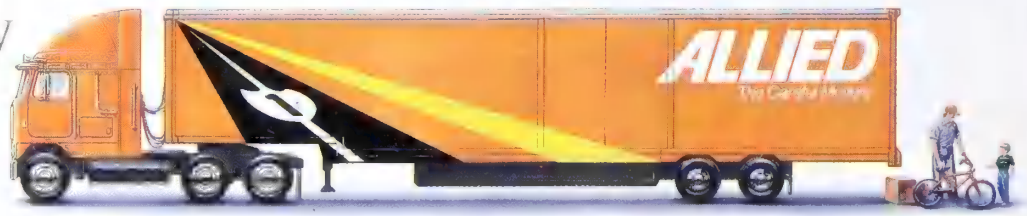
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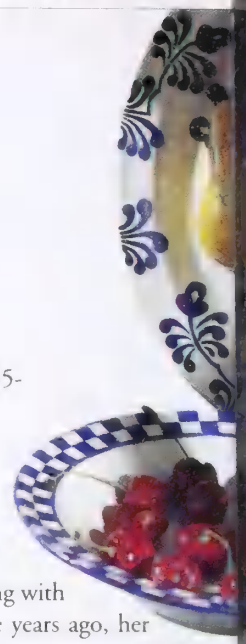
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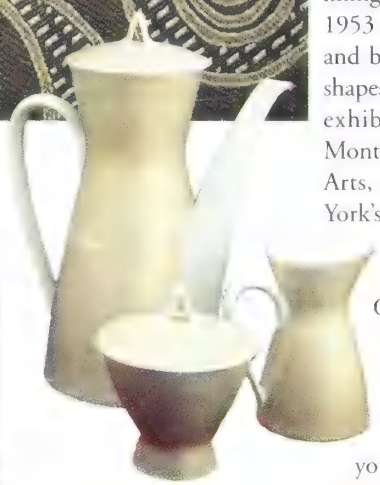


By Glenn Harrell

What's news...modern design reconsidered, a color-scheme sourcebook, porcelain treats, luxurious escapes



MANY OF THE 250 OBJECTS IN THE MUSEUM EXHIBITION "DESIGN 1935-1965: WHAT MODERN WAS" WILL SEEM FAMILIAR TO VISITORS WHO HAVE OWNED SOME OF THE MASS-PRODUCED OR HANDCRAFTED FURNITURE, CERAMICS, GLASS, TEXTILES, JEWELRY AND METALWARE THAT ARE NOW CONSIDERED PERIOD CLASSICS.



Among the mid-century's recurring themes identified by curator David Hanks are streamlining, seen in Raymond Loewy's 1953 coffee service (below left), and biomorphism, whose telltale shapes mark a textile (left). The exhibition, organized by the Montreal Museum of Decorative Arts, will be on view at New York's IBM Gallery of Science and Art through April 27. Next stop: Los Angeles County Museum of Art.

With the 60s revival in full swing, color is back in force. Pucci-bright hues may inspire you to try a new palette. Ideas abound in *Color in Decoration* (Little, Brown, $40). Annie Sloan and Kate Gwynn explain the principles at work in rooms where color is used to striking effect. Illustrations include Monet's yellow dining room at Giverny and the pink, green and blue interior of Schinkel's Schloss Charlottenhof in Germany.



ELIZABETH HATHON

Ripe berries, luscious pastries and plump peas are just some of the treats you will find on Sarah Coke King's plates (top right). The molded-clay edibles fool the eye and bring a smile to every face. "Playing with clay," as King likes to call it, is a family affair. Twelve years ago, her mother turned a closet into a studio where she perfected the prototypes for the plates that King now makes and sells. The Mississippi artisan also takes special orders (call 601–366–2683).

TOM McWILLIAM

Zooming along the expressways of Europe from one cultural capital to the next, it is easy to miss the charming medieval villages that still dot the countryside. One such picturesque stopover sure to thrill history lovers is France's Autoire (below), about 300 kilometers east of Bordeaux. Nestled in a little hillside gorge in Haut-Quercy, Autoire boasts a fort in ruins (an English soldiers' hideout during the Hundred Years' War), several small châteaus and a Romanesque church. If you are more of an armchair traveler, turn to Dominique Reperant's *The Most Beautiful Villages of France* (Thames & Hudson, $40) for a look at these spots that are hard to find on a map. ■



From *The Most Beautiful Villages in France* by Dominique Reperant. copyright © 1990 Thames & Hudson, Inc.



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Cherished Objects



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People collect for different reasons. Some succumb to collecting fever with investment in mind; others are taken by the thrill of the search, the reward of the find. Sometimes there seems to be no obvious motive, no clear-cut understanding of the urge to collect. How does one explain, for example, someone's innate response to the taste and style of another century? Somehow, it's been said, one object cries out for others to keep it company. You oblige; soon, you're a collector.

I collect for one reason and one reason only: delight...my own private, personal pleasure in a period I find exciting, and romantic, and just quirky enough to keep it all from becoming too serious to live with. My collection isn't grand by any means. Nineteenth-century photographs are among my favorites, even though they are far from rare; they just seem to provoke an inner smile in all who see them (one can only imagine the thoughts that went on beneath those somber clothes and sober faces).



Victorians didn't hesitate to show off their [illegible] Above: Transfer ware. Right: [illegible]

My feeling of warmth for America's 19th-century Victoriana is unqualified and, some might say, indiscri[illegible] I love the kitchen collectibles—[illegible] Victorian pie crimpers, pi[illegible] dled nut picks; el[illegible] with names like p[illegible] and opalescent, irides[illegible]



ing blackberry-shaped Victorian buttons; horn furniture; steadfast presentation silver. Perhaps my favorites are the robber-baron furniture—big, heavy, gilded and crested Renaissance Revival pieces, absurdly ornate. To me, their power and bravado trumpet 19th-century values in clarion tones (and no one can tell me the Victorians themselves didn't see some bit of humor in their brashness). At the same time, I also respond to the more delicate whisperings of Victorian ephemera—fragile valentines, graphic advertising art, old-time magazines, trade cards, menus, calendars—the fleeting bits and pieces of 19th-century popular culture that tell us so much about the common trends and directions of daily life.

Everyone garners his or her first impressions of the Victorian era in a different way. Some of us have been seduced by romanticized tales of life in the Old South—the images of those wonderfully romantic ball gowns in *Gone With the Wind*, with billowy skirts of glistening taffeta and froths of lace. In the 1950s and 1960s scores of popular TV westerns featured Victorian lamps, rugs, beds, tables and chairs as

(Continued on page 28)

From *Cherished Objects: Living With and Collecting Victoriana* by Allison Kyle Leopold, with photographs by Edward Addeo.
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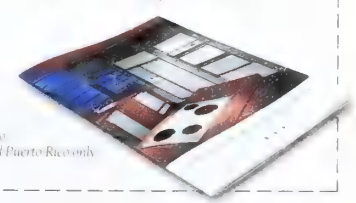
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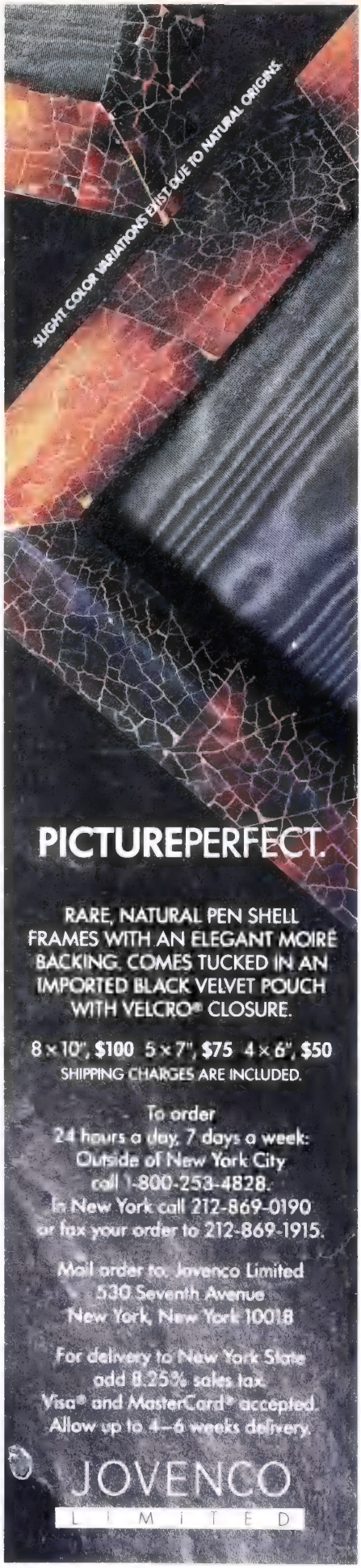
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CHERISHED OBJECTS

Continued from page 24

Wild West furnishings. *Bonanza, Gunsmoke, The Wild Wild West, Maverick, Bat Masterson, Wagon Train*—all are Victorian in decor.

Fifteen years ago, when Victoriana was still undercollected, it was fairly easy to satisfy the collecting urge at country auctions, flea markets and fairs, even to pick up small collectibles for as little as a dollar or two. Now much of what we admire is an unaffordable passion: the Belter settee, Tiffany glass, Aesthetic furniture, Handel lamps. Yet because of the duration of the era and the enormous variety of things produced from the late 1830s through 1915, most collectible Victoriana is still within reach at antiques shops, auctions, estate sales and fairs, flea markets and even yard sales (not to discount the occasional happy attic find).

"My feeling of warmth for America's 19th-century Victoriana is unqualified and, some might say, indiscriminate"

That collectors today have such a bounty of Victoriana to choose from stems from the fact that Victorians were themselves the first great American collectors, happy inhabitants of an era that celebrated *things*. With great rooms and small filled with puffy upholstered furniture, brass sconces and chandeliers, overmantels heavy with shelves, shelves burdened with bric-a-brac, it was indeed an acquisitive age. In the homes of the well-to-do, one would also find a few carefully selected objects of foreign origin—Japanese screens, Dutch clocks, tapestries from Venice and more. These were important additions—purse-proud testimony of a family's ability to travel abroad, of their purported culture and sophistication in being able to appreciate such items. Here and there, one would also find examples of handmade fancywork (so necessary, it was felt, for the warm, cozy "home" feeling the Victorians valued above all). These might be beaded wall pockets, laboriously embroidered bookmarks and screens, handsome needlework cushions, hand-stitched mottoes, perhaps even a decorated foot muff.

And finally, just to keep the whole from becoming too feminine, too affected, homeowners would add a dash of the unexpected with objects celebrating the fruits of nature and the glory of the environment: pinecone wall brackets, feather and moss work, "rustic" frames assembled from gnarled bits of seasoned wood.

The worldly Mark Twain was said to be so enamored of the fancy carving on the costly bed he bought in 1878 that he and his wife habitually slept in it backward—for a better view of the intricate headboard.

How the Victorians loved things! Every fad, every new idea, every gadget had its following, from the newfangled ice-cream scoop in 1876—ice cream being a favored Victorian dessert—to Edison's phonograph. In the dining room, the desire for all things new meant a utensil for every possible purpose—fish forks, oyster ladles, berry dishes, sugar tongs and revolving fruit-knife holders. We collect these utensils as charming oddities; the Victorians collected them because they were fascinated by newness and also because their appreciation of such specialized tools was clear-cut evidence of an innate gentility and refinement.

The glory of the Victorian age was a look of hard-won plenty, joyfully announcing just how far we had come—the sprawling pattern of a new Brussels carpet blossoming with roses, warming once-bare floors; windows hung with layers of tasseled plush. And there were lavishly patterned wallpapers—they gave one plenty to look at in places where those clever Currier & Ives prints were not already covering every inch of available wall.

Because of the eclectic nature of Victoriana and because of its abundance—such an astonishing lot of stuff produced over such a very long span of time—no single design formula really defines its use; even at the outset, its reach was long, its appeal generous, diversified. Just as in the 19th century, when Victorian objects and furnishings adorned one man's exotic "Persian palace" or another's picturesque Gothic cottage, so living with 19th-century antiques, collections and memorabilia in our time is very much a matter of personal expression. Its very eclecticism—that broad mix—is what Victorian collecting is all about. ■

As I See It #7 in a series
Joyce Tenneson
'Renaissance Redux'
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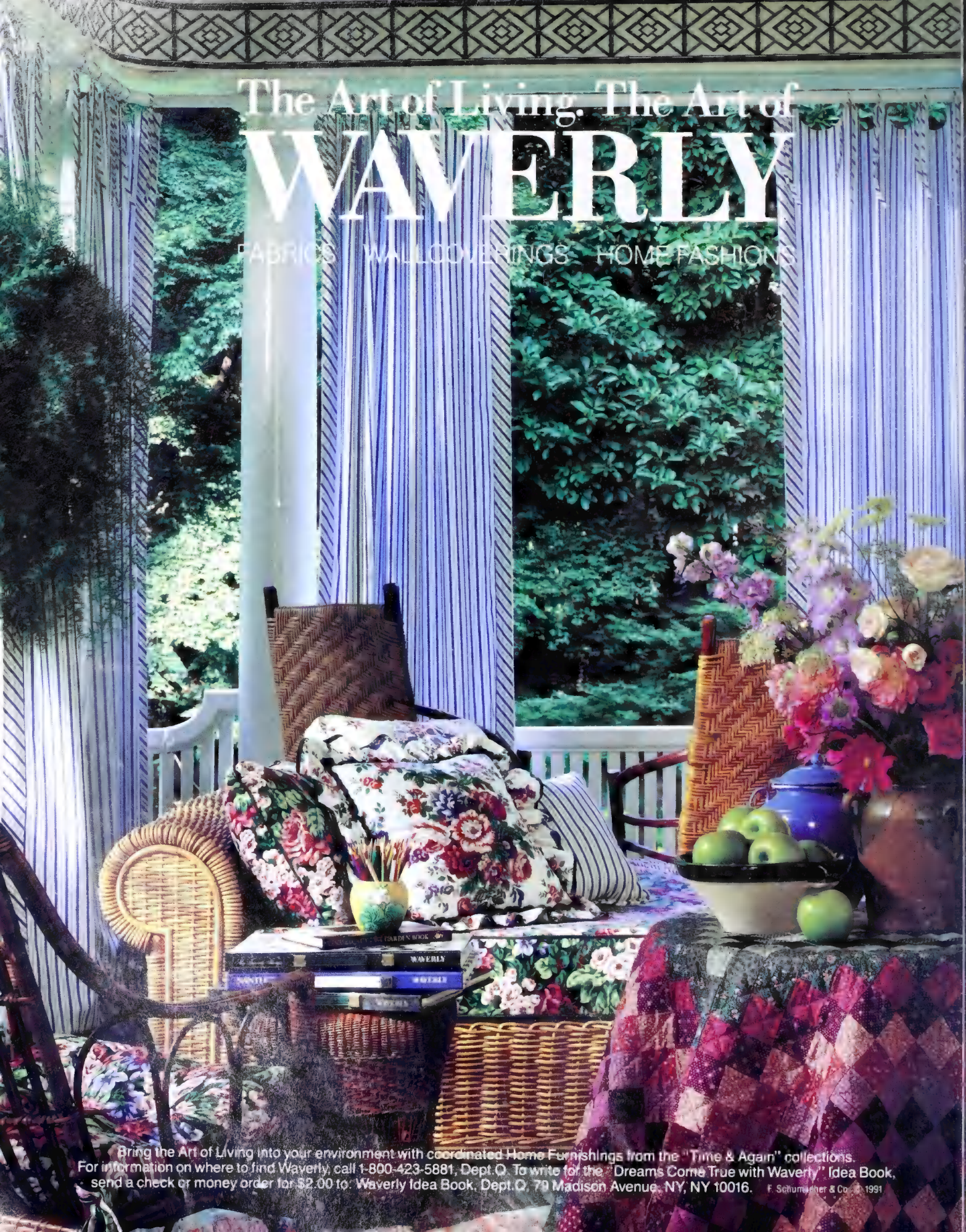
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By William Bryant Logan

The Gardener's Hand

It's exciting to discover one of the few lovely and comparatively modest American public gardens where the passions and experiments of one gardener are revealed.

Finding the personal hand at work is rare in public gardens because they are usually magnificent estates coddled by a troupe of professionals or are botanists' gardens filled with plant collections. There is nothing wrong with these places, heaven knows, but there *is* a preponderance of them and they afford few lessons for the amateur. Here are five fine exceptions—public gardens from New York to California where the everyday gardener will find inspiration for beds and borders, plant groupings and plant types to take home and try.



At Blake House in Kensington, Calif., a public garden with personal style, the Upper Yellow Garden (above) is designed around a lily pool. Below: The white borders at Ladew Topiary Gardens translate easily to home gardens.



PHOTOS: DEREK FELL

Wave Hill

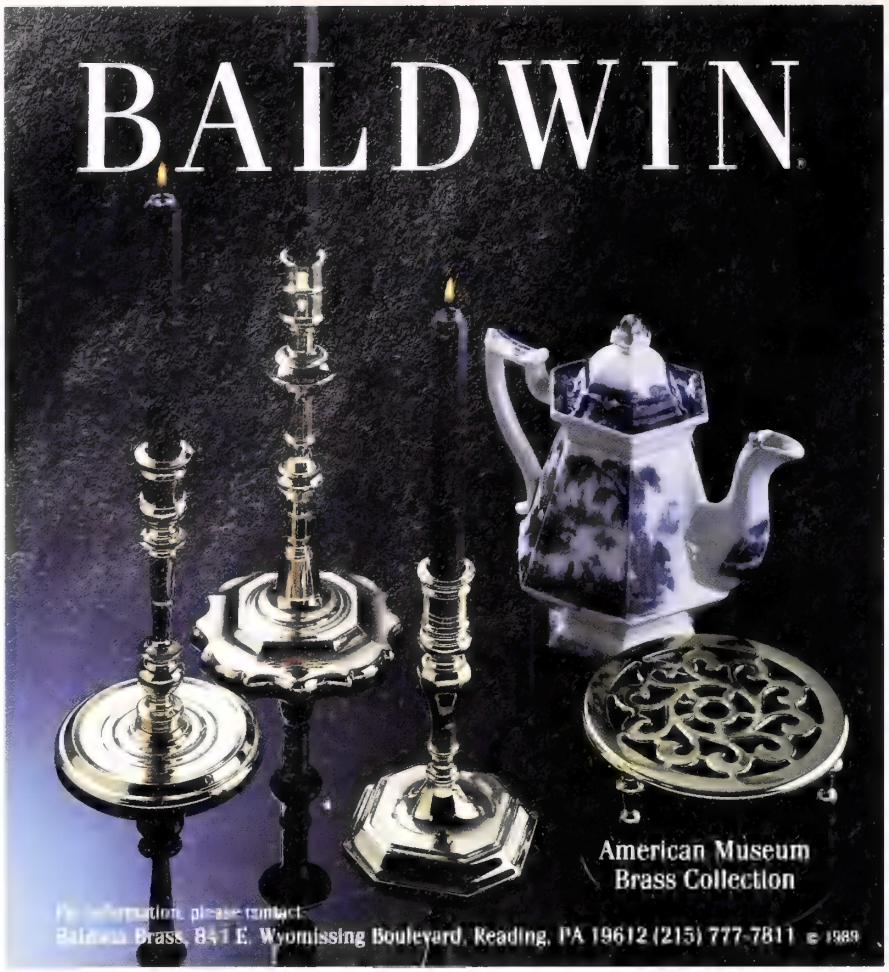
Wave Hill in the Bronx is a surprise of surprises. Visitors carom off the Henry Hudson Parkway and, in the blink of an eye, find themselves on a 28-acre estate with a breathtaking, pergola-framed prospect over the Hudson River and the Palisades. But the greater surprise is that this is no belabored, manicured landscape. The formal bones of the estate garden are simply a setting for remarkable and constantly changing plantings.

Marco Polo Stufano, the director of horticulture here since 1967, is an enemy of the perfected and finished garden. He loves to try out new plants and combinations and to experiment with new juxtapositions, even if he is not sure they will succeed. "We develop this garden by bits and pieces," he says.

You never quite know what you will find at Wave Hill, only that it will probably be beautiful and useful. One year, against a west-facing wall, there appears a new garden of tall plants that do not need staking; another year sees the restoration of a former rose garden, now planted to include striking 1920s cultivars (mainly French) of peonies, irises, clematis. Stufano and his small staff use the estate's formal garden layout to good advantage, placing their trial plants on or in existing structures. A quadrangular pergola, for example, is covered with a collection of vines chosen both for their beauty and because they show all the ways that vines can climb. Or consider the garden of monocots, a tall and varied assembly of an underused group of plants ranging from ornamental grasses to corn and wheat, symmetrically planted by a reflecting pool.

Everywhere the skill of Stufano, the plantsman, is what

(Continued on page 34)



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THE GARDENER'S HAND

Continued from page 33

makes you pause. Under the dramatic river-viewing pergola, he has assembled a group of potted tropical plants with exotic foliage textures—palms, scheffleras, crotons, caladiums, ferns—all examples of summer possibilities. Near one greenhouse a bed and wall have been devoted to sculptural-looking succulents. "Somebody called it our L.A. garden," says Stufano, amused. (In summer of 1991, the same space will be dedicated to red-leaf plants.) Beyond these are the foundations of former greenhouses, their south-facing walls now dedicated to experiments with half-hardy gray-foliage plants and dry-land plants, especially the sages Stufano loves. (Wave Hill, 675 W. 252 St., Bronx, N.Y. 10471; 212–549–3200.)

Ladew Topiary Gardens

Harvey Smith Ladew, a bon vivant of the old school, loved fox hunting, ladies and gardens. In 1929 he bought an estate of some 250 acres in Maryland hunt country. Over the next four decades he supervised the expansion and decoration of the existing house as well as the creation of 22 acres of gardens. Billy Baldwin was his collaborator on the house, but Ladew was by no means the passive partner. Baldwin said of him: "He mixed periods of furniture the way he mixed a martini: It looked good and tasted delicious, but if he was out of vermouth, why not substitute a pinch of white wine instead?"

That light-hearted inventiveness is what makes the gardens so unforgettable. The famous topiary—done mainly in yew and showing everything from a fox hunt to a Chinese junk—is startling, but the real interest for a home gardener lies in the way you get around the landscape and in the theme gardens. Each was designed by Ladew himself, without collaborators.

The main path leads away from the house along a labyrinthine trail of small enclosed theme gardens. At the farthest point from the house one crosses a stream, climbs a hillock and looks back from the Temple of Venus down a long allée to a dramatic view of the house. The delightful contrast of closed and open spaces that Ladew created is particularly lovely and could be worked out on a smaller scale.

(Continued on page 38)


"Jennifer"
by
Jane Zidjunas
J
M
Mommy, PLEASE can I keep him?

THE GARDENER'S HAND

Continued from page 34

Near the house, the Berry Garden, an anthology of hollies, crabapples and hawthorns, provides winter food for birds. And the single-color gardens illustrate the infinite possibilities for creating gardens with color themes.

In the Pink Garden, azaleas, dogwood, crape myrtle, crabapples and roses bloom in spring and early summer. The White Garden is a wonderfully varied assemblage with dogwoods, stewartia and hydrangeas (for height); viburnums, clethras, lilacs and philadelphus as the background; and in the foreground are all sorts of bulbs and perennials including lily-of-the-valley, hosta, narcissus, nicotiana, cimicifuga, lilies and chrysanthemums. (Ladew Topiary Gardens, 3535 Jarrettsville Pike, Monkton, MD 21111; 301–557–9466.)

Wing Haven

Wing Haven, a three-acre woodland in Charlotte, N.C., is a backyard that just would not stop. When Elizabeth Clarkson arrived there in 1927 as a new bride, it was red-clay barrens with a couple of scraggly oaks. Clarkson started on a formal garden but soon decided she wanted something more attractive to the migrating birds she had come to love. Thereafter, year by year, she and her husband planned and planted until the formal elements were subsumed in a larger, wilder scheme. They filled up their three acres, then bought adjoining lots.

The Clarksons left parts of their garden truly wild because their bird visitors required food, water, shelter, roosting spaces and a canopy of trees with shrubs below. The pool, wildflowers, fruiting trees and berry-bearing hedges serve aesthetic (people) and practical (bird) purposes.

The Clarksons' paths are wonderful. Generally straight, they nevertheless give an air of suppleness and informality, with brick paving interspersed with panels of lawn. Brick edging allows the flowers to spill out of the beds and onto the paths. The low boxwood hedges are never too squarely pruned, and on one long vista they form a series of undulating mounds. (Wing Haven Garden and Sanctuary, 248 Ridgewood Ave., Charlotte, N.C. 28209; 704–331–0664.)

Shakespeare Garden

Prairie landscape artist Jens Jensen was one of the great figures of the Chicago renaissance during the first decades of this century. A friend and associate of the architects Frank Lloyd Wright and Louis Sullivan, he was a promoter of democracy and popular culture. He created the city parks and the forest preserves that are the pride of Chicago, as well as large, natural gardens and preserved wildlands throughout the upper Midwest.

Jensen was also what the home folks call a joiner. Among the many Chicago clubs in which he was a driving force was the Drama League of America. In 1915, to commemorate the Shakespeare Tricentennial, Jensen designed a small Tudor garden. A few ladies in Evanston, Ill., formed a club to build this garden on the campus of Northwestern University, and 75 years later the same club is still maintaining this little-known urban garden—a mere 70 by 120 feet.

The liveliness of the space is hard to match. The entry to the hawthorn-hedged garden is shaded by twin downy hawthorns, their horizontal branches spreading into a canopy. Inside, rectilinear turf



paths frame double beds of mixed perennials and annuals (all flowers grown in Elizabethan times), the asymmetrical plantings softening the formal scheme.

The loveliest effects are those produced by the doubling of the hawthorn (crataegus crus-galli) hedge. Jensen called for twin hedges, the inner 8 feet high and the outer 10 feet high. Whether you turn left or right at the entrance, you find yourself in a rough green tunnel, with flagstone paving beneath your feet. The play of light and shadow and the shapes of the gray-white stone create a sense of forest and mystery that is all the more remarkable for the garden's small size and more formal spaces. (Shakespeare Garden, just north of 2122 Sheridan Road on the campus of Northwestern University in Evanston, IL. For information, call 708–864–0655 or 708–491–0091.)

The Blake Garden

The Blake House and Garden, near the University of California's Berkeley campus, is a study in appropriate landscape design. Set on an 11-acre site, some of which slopes as steeply as 50 degrees, the garden responds to the peculiar opportunities and challenges of Pacific Coast topography and climate. Indeed, from its beginning in 1922 and through the 1940s, Anita Blake, a member of a prominent Berkeley family, was widely known for her dedication to introducing new plants for the California climate. So zealous was she to find out which Mediterranean plants would thrive there that she asked a friend to smuggle bulbs back from Italy in her slipper toes.

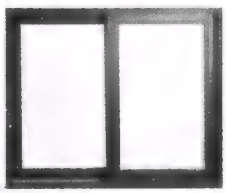
Today the garden has far fewer than the 2,500 species Blake grew, but it is now tended by Berkeley's Department of Landscape Architecture. Here, teachers and students have refined the existing design and added touches that are particularly inspiring to amateur gardeners. Though few people will be able to imitate the elegant Italianate reflecting pool and grotto, a nearby arbor covered with flowering vines is made of simple PVC tubing; it is remarkably effective.

In addition, the informal Yellow and Pink gardens are full of plant choices for West Coast gardeners who want to play with color themes. In the Yellow Garden, yew and Alberta spruce set the tone for a lovely play of color and texture, which includes spears of sedges and miscanthus grasses, bright buttons of calceolaria and cinquefoil, and exotics like Australian bush cherries. The Pink Garden combines more expected choices: an evergreen pear tree, a ground cover of anemones, the striking large trumpets of exotic brugmansia vines.

The Mediterranean Garden, on the slope below the house, organizes the lovely silver tones of artemisias, salvias and senecios in a series of rough diamond shapes that descend the hill. From below, the slope gives the effect of wild profusion, but from above it reveals its geometry. (Blake House and Garden, 70 Rincon Rd., Kensington, CA 94707; 415–524–2449.)

The beauty of each of these gardens is not for the eyes only, but for the active imagination. Everywhere, ideas appropriate for the home gardener are worked out in lovely profusion. It is hard to imagine visiting without bringing away plans and inspiration along with memories. ■

William Bryant Logan, who often writes about gardens and design, is working on a book—an anatomy of soil—to be published by Crown in 1992.



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MARY E. NICHOLS

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The ceiling is thought of, if it is thought of at all, as a hard-to-reach overhead surface that a light fixture or fan is sometimes attached to. When a house is remodeled or redecorated, ceiling surfaces are generally overlooked. Most often the practice is to paint it white and forget it.

The ceiling serves vital purposes, of course. In some houses it conceals plumbing or heating systems as well as electrical wiring. Even when the ceiling is simply the lid of a room, this sixth surface always adds to or detracts from the impact of the other five. In addition, ceiling treatment can affect the mood of a room dramatically. Depending on what you do with the ceiling, a confined space can feel lofty, a vast space can feel cozy. And you can add high drama to featureless architecture or calm overfussy decor.

With this or any remodeling, what you do is a matter of taste, budget and structural possibilities. Individual taste is an important factor. Architect William G. Reed of Bethesda, Md., for example, believes that low-ceilinged rooms can be inviting and warm. Walter Chatham disagrees. To this New York City architect, lack of height is a "visual faux pas I find menacing." He says, "You want the ceiling

(Continued on page 42)

KARI HAAVISTO



MICHAEL SKOTT



Beach-house whiteness is softened by rough-textured wood between ceiling beams (top) Left: A wood grid makes a barrel-vaulted ceiling seem lower. Right: Hand-painted panels add folk-art touches.

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CEILINGS UNLIMITED

Continued from page 40

to feel as though it's rising, not crashing down."

The purpose of a room must also be considered. For example, the ceilings in your house may be uniform, but you crave a sense of spaciousness in the entrance hall and other public areas while you prefer your bedroom or den to feel sheltering and cozy. Ceiling treatments will help you achieve these effects. Whether you decide to actually raise or lower a ceiling or to create the *illusion* of change, it is important to include your ceilings in any remodeling or redecorating plans.

Low Ceiling Syndrome

Low ceilings are a problem common to many houses. Eight feet has become the standard room height in much new construction, but in very old houses—mainly in New England—the norm may be a foot less. There are a number of ways to deal with this situation. The most effective are to remove the ceiling and create a two-story or "cathedral" room or to raise the ceiling another foot or two. These solutions are not casually arrived at, of course. You will need experts—an architect as well as a builder—to evaluate how such structural change will affect your house or if indeed it is feasible.

If you are tired of living with a low ceiling but cannot afford to take drastic action, other forms of ceiling redesign will alter the look and feel of a room. Architect Reed advises against total demolition.

One solution is a minor demolition: Remove the plaster or wallboard layer and expose the ceiling joists. If they are of wood, Reed suggests cleaning them up and staining them. Be aware that preservationists unequivocally disapprove of removing the plaster ceilings in Greek Revival and other formal period houses because it violates the original style.

Another solution if you expose the joists: Should you prefer a simpler, more contemporary (and incidently more colonial) look, box in the joists with wallboard or bead boards and paint them.

The spaces between these exposed ceiling beams must also be dealt with. Depending on the age of your house, what lies between your exposed beams is either an arrangement of thin, narrow wood strips called lath, or the wood underlayment for the floor above, or the underside of your roof. You could simply paint this material or, to create a smooth surface, have it plastered or covered in wallboard. Keep in mind that building codes vary widely; check into local restrictions before authorizing structural changes.)

Major renovation is not always needed, however. A room under an attic or other expandable upper space can be made more lofty by installing a dome of lightweight reinforced polyester or polyurethane, which mimics plaster. This element is manufactured in various sizes and styles, with accompanying rosettes and moldings. Installation calls for an experienced carpenter.

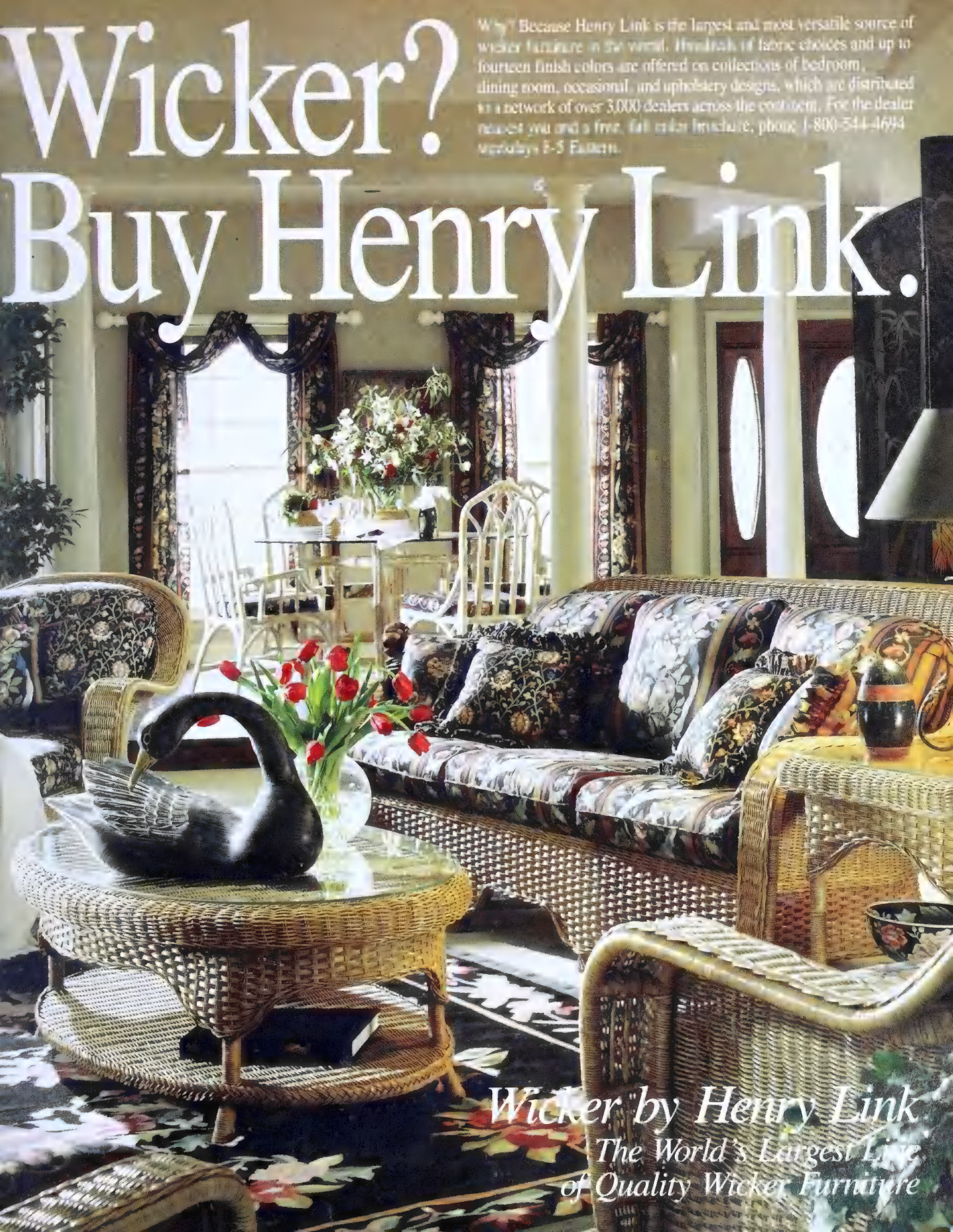
Here is a trio of ceiling-raisers that require fewer technical skills:

(1) It is a fact that pale colors make surfaces recede, but you do not always need paint to achieve this effect. Instead, says architect Chatham, have your smooth ceiling covered with joint compound, a plasterlike material usually used to fill cracks in walls or the spaces between wallboards. When the compound dries and is sanded lightly, says Chatham, "the effect is

(Continued on page 44)

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CEILINGS UNLIMITED

Continued from page 42

almost luminous."

(2) Emphasize the enclosed feeling your ceiling creates. One way would be to sheathe the ceiling and walls with the same bead-board or tongue-and-groove wood strips. Paint or stain uniformly.

(3) Nail lattice panels to your ceiling—you can find them prebuilt at most lumberyards—for a conservatory or garden room look. You can use a variety of finishes: paint or a grain-enhancing stain. Or you can pickle the wood by diluting white paint until it is almost transparent.

When Ceilings Are Too Lofty

It is a rare but real problem: Some ceilings are just too high. Architect Reed provides examples of how varying ceiling height can offset too much verticality:

▪ Within a sweeping open space, lower one section of ceiling—to define an area for dining, for example.

• Create an inner frame by installing nonstructural beams at ceiling level around the periphery of a room. To give them importance, add brackets, plain or carved, which will appear to provide support.

• Use a shaped ceiling to pull together soaring space. One technique requires an expert's hand: Mold wet wallboard into a curve and create barrel vaulting.

Here are some easier solutions:

(1) Install a grid system to produce a new, lower ceiling frame. You can suspend a variety of panels within that frame, including those made of acoustical tile, embossed tin or wood. Many hardware stores sell stock metal grid systems, and there are even stock wood systems that will enable you to build a coffered ceiling.

(2) Use decorating tricks to fool the eye.

• Install a horizontal band of molding on your walls several inches below the ceiling instead of at ceiling height.

• Paint walls and ceiling the same color to give more breadth to a room.

Lighting, the Ultimate Enhancement

Whether your ceilings are too high, too low or just boring, improved lighting is the one design tool most experts agree makes a difference. Walter Chatham advises eliminating ceiling fixtures altogether, saying, "They can't illuminate a room adequately anyway." He prefers standing halogen quartz lamps whose light source is above eye level. Directed upward, they wash the ceiling, which bounces light downward. "Most of today's rooms feel horizontal," says the architect. "This type of lighting will make a room feel vertical."

Lighting may, in fact, be the simplest and most cost-effective solution to ceiling-height problems. Moreover, it is the one improvement anyone can make. ■

Judith Trotsky's articles have appeared in Changing Times, Homeowner *and* The Wall Street Journal.

DECORATING TIPS FROM PROS

• Cracks in the ceiling are a common problem. Lane Zell, a Troy, Mich., interior designer, likes to cover such ceilings by applying textured paint for a stucco effect, gluing burlap to the surface or attaching tiles. You can also produce an almost smooth ceiling—and mend the flawed surface permanently—with one of the new, tough wallpaper liners. Glid-wall or Wall-Over are materials that bond directly to the plaster underneath.

• Use fabric light enough in weight to gather and create a fabric tent. Interior designer Harriet Perkin of Pennsauken, N.J., has covered many unfortunate ceilings this way. Start from the center of the room, anchoring one end of each length of fabric to a light fixture or under a ceiling plate and attaching the other end to surrounding walls through rods or with staples.

• In decorating a luxury condominium, interior designer Sarah Boyer Jenkins of Chevy Chase, Md., had to deal with a bulky and intrusive bulkhead covering a duct that jutted out from one wall and lay across a portion of the eight-foot-high ceiling. Jenkins disguised this clumsy intrusion with the same wallcovering she had chosen for the room.

▪ When Beverly Ellsley, a Westport, Conn., designer, tore down a client's bedroom wall and raised the ceiling, she left the closet in place. The top of it, now much lower than the new ceiling, become, in effect, a newly created balcony for displaying decorative objects.

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By Dee Hardie

The diary of a decorative painting class plus a listing of videotape lessons to take at home

PAINTBRUSH MAGIC



Scandinavians have loved painted decoration since Viking days. In Skansen Museum, Stockholm (right), bed is handsomely marbled. Painted stars brighten the inside of a cabinet (below left) at Gripsholm, a castle in Sweden. Below right: The two boxes our author Dee Hardie painted in class.





ELIZABETH HATHON

I have a passion for furniture that is painted, but my own collection is limited—a distressed desk of fern green from Italy, a closed cupboard with an entire New England village painted over its facade, a chest sponged red, a small side table in the shape of an elephant made by my friend John Irons in Vermont. That is it. And I thought that would be it until I heard about The J. Pope Studio School of Decorative Painting and Faux Finishes.

With great expectations I signed up for a week's course in Beginning Graining and Marbling. Janet Pope (who studied with the late Isabel O'Neil, the legendary master of faux finishes) and her partner Stuart Rodgers also offer other courses—from Basic Decorative Painting to Malachite, Lapis, and Tortoiseshell.

The classes are held in the vast rambling basement of Stuart's grand, pillered 1903 house in the Green Spring Valley, north of Baltimore. Before the course started we were sent a list of supplies we would need, available at any art store. On Monday I arrived like a schoolgirl, prepared with notebook, pencils, a cork-backed metal ruler, a waxed paper palette and a palette knife. As a child I had always loved the first day of school—new pencils, new shoes, new dress—but this time I wore my oldest tennis shoes, disreputable blue jeans, and as a smock, a worn shirt of my husband's that I had been trying to throw away for months.

Each student, and there were six of us, had a work place. Well illuminated by an overhead light, each table was spread with newspapers and in a neat row were more supplies—sheets of sandpaper, a tack-cloth to wipe away the dust after sanding, and two brushes. A wooden box with a lid like a barrel vault, already primed in white, was to be our project. An unexpected tool was a small pigeon feather.

That first day we were told we would learn American country graining: the maples—bird's-eye and burl—plus walnut, rosewood and mahogany. We would also learn the more classical trompe l'oeil of marbling. New decorative painter's words had to be learned: min-

(Continued on page 48)

Cabinet and interior photos from *Scandinavian Painted Decor*, Fall 1990, courtesy of Rizzoli International Publications

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WINDOW FASHIONS

PAINTBRUSH MAGIC

Continued from page 46

eral spirits, base coat, rag rolling, glazing coat, sponging, combing.

Every day we worked on our box and practiced our techniques. The first day we used wood putty to fill in any small holes or scratches in the wood, then sanded it with a #200 grit sandpaper called tufbak. Next we applied our first base coat. Mine was ¼ part yellow ochre artist's oil paint from a tube to 2 parts white oil-base house paint mixed with mineral spirits.

On the second day I lightly sanded the box with #400 sandpaper, then applied another yellow base coat. On the third day I repeated the same steps. On the fourth day it was time to put a glaze over the entire box. This glaze—½ part Japan Drier, 1 part boiled linseed oil, 5 parts mineral spirits—keeps the decorative painting flexible while you are creating your overall pattern. My aim was to simulate burl maple. If I made a mistake, the wet glaze allowed me to wipe off and start again.

After wiping on the glaze I used a natural sponge to apply a darker, thicker mixture (burnt umber and burnt sienna artist's paint, white house paint, and mineral spirits) to make the burl of the maple. I knew how to do this because every day we were given a demonstration and lecture by Janet on graining and marbling.

At our tables we practiced other finishes on ragboards. As visual guides we had pictures of wood and marble and squares of real marble to copy. The best part was painting the veins with pigeon feathers.

On the fourth day I became bolder. I decided to do another box, a booklike one of red vermilion marble. I even gold-leafed the "pages." I did it, by Jove, I did it!

The secrets, you learn, are in the paints and how you mix them, the glaze coats, the twist of your feather, the dab of your sponge. It is surprising what simple tools make the magic. With a graining comb on a wet painted surface you can wave a graceful border that looks like Christmas ribbon candy. A Styrofoam packing peanut dipped in paint prints a lovely border of bowknots. By bunching up a rag or cheesecloth or plastic wrap you can create a loose open pattern of graining.

I am now ready to embark on a larger project. In our barn is a neglected Empire dresser that is about to have a new life, a life with our granddaughter Edith. It is going to be green and I may sponge it, rag it, maybe comb it. Who knows? What I do know is that I can! ■

The J. Pope Studio School of Decorative Painting and Faux Finishes, P.O. Box 623, Brooklandville, MD 23022; 301–486–0041.

DECORATIVE PAINTING VIDEOTAPES YOU CAN BUY

BY JANICE BYRD

If you would like to learn the techniques of decorative painting but cannot find a class in your neighborhood, you can take your lessons at home. Three acclaimed decorative painting schools—The Day Studio Workshop, Inc., in San Francisco, Calif., the American Academy of Decorative Finishes in Scottsdale, Ariz., and The Pardon School of Specialist Decoration in London, England—have each issued videotapes demonstrating painting techniques.

The instructors are the renowned masters whom even professional painters travel miles to study with. Their tapes provide many of the advantages of a hands-on

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NEW BEGINNINGS

IT SEEMS APPROPRIATE somehow that my arrival at House Beautiful should coincide with the April issue, for spring is clearly a time of new beginnings. April is the time when we think anew about our gardens or about reviving our rooms with paint and fabric and opening them again to the outdoors.

I'll bet it was spring when Albert Hadley began to dream of what he would do with the garden surrounding his small Italianate Victorian house in Connecticut. In our story When Decorators Garden we show you the group of outdoor rooms he has created there, each with the same spirit and small scale as the rooms inside. Farther north, the Boston decorator William Hodgins added a deck (right and in the same story) to overlook the cottage garden where he specializes in roses of many varieties. And for anyone in need of even more inspiration, read William Bryant Logan's essay The Gardener's Hand on the private lessons to be learned in public gardens.



After an afternoon outdoors, we are bound to want something equally new and fresh inside, and a piece of furniture refreshed with color–like the chest on our cover–is one seasonal solution. Last summer, my daughter Amy painted an old book table on our country porch in the colors of a leaf-splashed Finnish fabric that covers nearby cushions. In Washed With Color, our editors show you how to renew inexpensive furniture pieces with a simple dye that will turn them into summer-bright beauties.

For some, the desire to relate outdoors and indoors can lead to much more ambitious projects, like the remodeling beside a Florida lake that Susan Zevon reports on. When new owners found an ordinary builder's house on a spectacular site, they decided to turn the house into one that would live up to its surroundings. You'll see how in The Florida Key.

As you turn the pages of this spring issue, you'll see that everything from the romantic bedrooms to the California wine-country recipes is designed to fill your April with the stuff of new beginnings.

Louis Oliver Gropp

EDITOR IN CHIEF

TODAY'S ROMANTIC BEDROOMS

Opening a portfolio of beguiling bedrooms is a Mario Buatta design that gave a north room the warmth of perpetual sunshine

FROM URBANE SHOWHOUSE PROJECTS TO A MODEST BUT REFINED COUNTRY COTTAGE IN THE SOUTH OF FRANCE COME EXAMPLES THAT REVEAL THE VARIETIES OF ROMANTIC BEDROOM DECORATING—OPULENT, SWEET, AVANT-GARDE, EARTHY. ALSO REVEALED ARE THE QUALITIES THEY SHARE: OF PAMPERING, OF FANTASY. AFTER ALL, THE BEDROOM IS WHERE WE REST AND RESTORE OURSELVES, AND WHERE WE DREAM AND GIVE FREE REIN TO OUR PRIVATE SELVES. ▶



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The Buatta bedroom is a genre of its own, and when he does one in a showhouse, such as this 1990 Kips Bay example (right), its seductive coziness always makes visitors sigh. The lit à la polonaise *underscores Buatta's belief that the bed must star; no mere headboard will do. He usually chooses some form of canopy. "The most macho of men will get into one of these beds and not want to get out," he says. From the collection of linens he designs for Revman Industries, Buatta selected Melanie bed linens and coordinating curtains. For blissful comfort, he added a profusion of pillows and a padded headboard upholstered in Melanie sheeting (left).*





"A bedroom is where you keep the things dearest to you–letters, snapshots–things you don't want acquaintances to see"

The room began with a problem: only two windows, and those were facing north. To counteract the lack of natural sunlight, Buatta glazed the walls in three coats of lemon from pale to citrus peel. The resulting glow seems to drench the room in sunshine, making it cozy at night and cheerful first thing in the morning. The color is also flattering to people. "A bedroom should make you look your best," says Buatta. The subtle orchestration of pure pastels—his colors are always clear—also gives the room a happy air. A sprinkling of antiques and a harmonious mix of patterns are all elements in the room's success.

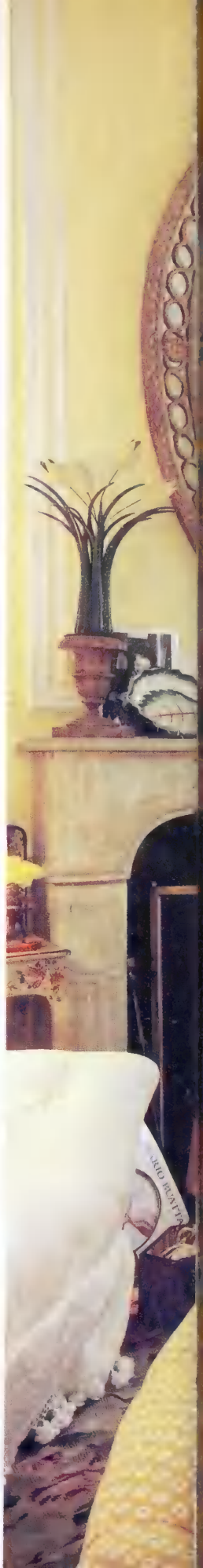
"A bedroom should have all the creature comforts," Buatta adds. A needlepoint rug over flat-pile carpeting offers warmth to bare feet. Upholstered seating arranged in an intimate grouping (right and below) invites parents and children to "curl up and read the paper, do a puzzle or watch a little TV," says Buatta. ▶

Editor ALLISON PERCIVAL
Writer SALLY CLARK
Photographer BILLY CUNNINGHAM

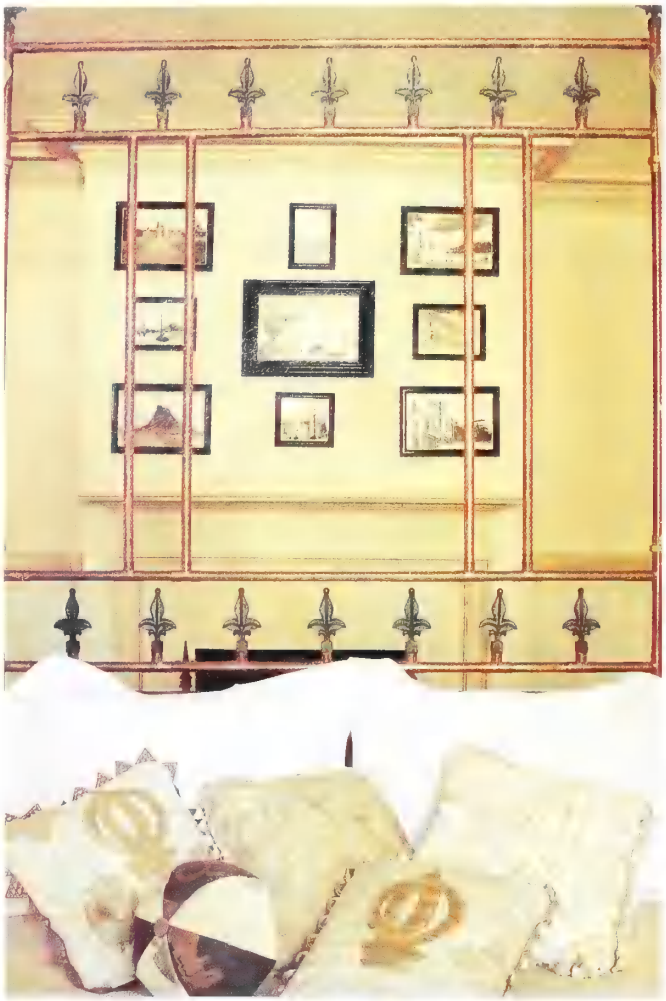


"I like a room to look like it was born that way and nobody fussed about the design," says Buatta. This room does beckon with a spontaneous quality, but of course such an effect is always the product of talent, experience and long, careful thought. The choice of antiques, the assemblage of colors, the play of crisp and curving patterns is carefully planned. Buatta uses pattern brilliantly: The trellis of ribbons on the rug from Stark Carpet and the stripe of the Brunschwig & Fils fabric on a chair act as textures; they are effective foils for the floral motifs on the curtains, bed and hearth rug. Even in his own Melanie sheeting, plaid ribbons and flowers interact.

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A tranquil retreat by an English designer is spare and symmetrical

English decorator Helen Cooper is not a literal person. When she says that this bedroom in the1990 Royal Oak Designer Showhouse in New York was inspired by Montacute, an important Elizabethan house in England, one might wonder what an airy, almost empty room with an avant-garde bed and hangings of gossamer silk could possibly have in common with a late-16th-century building paneled in dark wood and hung with heavy draperies. But for Helen Cooper, inspiration does not mean creating a faithful copy or even adapting a look but rather settling on a starting point.

Because she has always loved the golden color of the Somerset sandstone that Montacute is built of, Cooper had these walls finished to resemble it. (Color is mixed into plaster before it is applied.) The fleur-de-lis finials on the bed recall architectural elements of the house as do the traditional English motifs on bedcover and hangings. As for the spareness, Cooper points out that very few pieces of furniture appeared in Elizabethan rooms.

Minimalism and calm symmetry (the bed sits exactly in the center of the space) are what make the room so appealing. Although we have seen a trend in recent years toward bedrooms that serve many functions, there is something soothing about a room where rest is obviously the major activity. The bed, the tray table, a blanket chest and a stool are all that is needed in a guest chamber, as the showhouse program labeled it. Decorations are equally spare: pillows and a few photographs in similar frames hung symmetrically above the fireplace. ▶

Editor DARA CAPONIGRO
Writer ELIZABETH H. HUNTER
Photographer JEFF MCNAMARA

Diaphanous silk (right) was handprinted in gold with abstract versions of architectural details at Montacute, an Elizabethan house. Photographs of National Trust houses (above left) were taken only two years ago in England, but they have the sepia tones we associate with 19th-century photography. The bed is designed by Babette Holland and made largely of copper plumbing pipe. Helen Cooper also asked Holland to design the fire guard (below left) and a gate for the bedroom door. The hearth is brick, painted to look like marble.

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Below stairs in a Boston town house, a sense of luxury triumphs

You may not want to copy this showhouse extravaganza line for line, but it is filled with good decorating ideas and it is a problem solver, too. For the 1989 Junior League of Boston Decorators' Showhouse, luck dealt designer Lise Davis a room halfway below street level. Unfazed, she devised extra-long cafe curtains to raise the eye to the daylight and ordered up 53 yards of eyelet to spin into a confection of bed drapery that makes a clear statement: Luxury is a state of mind that triumphs over space. To give the small room generous seating, Davis placed the bed in the window bay, and her choice of white and blue as the main colors carries a spirit of air and sky and openness. ▶

Stylist KAAREN PARKER GRAY
Writer SALLY CLARK
Photographer EDGAR DE EVIA

Possibly the world's most popular one-color palette is blue and white, seen here (right) in Pierre Deux's Fragonard toile on the walls, in several striped fabrics, on curtain headings, lampshades, ceramics, and in the 1930s Danish table (below) rejuvenated with painted decoration by John B. Andersen. Moldings applied over the wall covering add an easily adapted architectural note. Rug is cowhide.

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A bedroom in the south of France is as simple and rich as its setting

The south of France has captured the imagination of artists over the years with its bright sunshine, charming villages, lush landscapes and craggy coast. Danish expatriates Preben Weirgang and his wife, Gertrud, a decorative artist and floral designer, tried to bring all of this region's earthy romance to the decoration of their turn-of-the-century home in St. Paul-de-Vence. One of their guest rooms reflects the life they live here. Inspired by the stone courtyard and perennial garden just outside its doors, Gertrud Weirgang chose a palette of white and blue-green for the room, which she painted herself. Hints of neoclassical grandeur—a gilded coronet hung with yards of white cotton, a subtle repetition of fleurs-de-lis on the walls, a Napoleon III wedding cushion on the antique tabouret at the foot of the bed—lift the room out of its humble origins without pretending it is anything but what it is. ■

Writer GLENN HARRELI
Photographer BENT REI

Painted white with pastel trim, a group of wooden cottages (above) are wonderful guest retreats away from the bustle of the Weirgangs' main house nearby. What better place for late-afternoon tea than on the terrace under the orange trees. Right: The owners bought the painting at the Nice flea market where they say good bargains can still be found.





WILLIAM HODGINS *"I simply wanted a green oasis"*



WHEN DECORATORS GARDEN



Albert Hadley *"My garden is an extension of my house"*

Personal style speaks plain when two distinguished interior designers turn a hand to their own outdoor spaces. William Hodgins took the acre behind his cottage on the North Shore of Boston and turned it into a happy expression of nature. Albert Hadley transformed his property into a series of elegant outdoor rooms reflecting the style of his Connecticut house. ▶





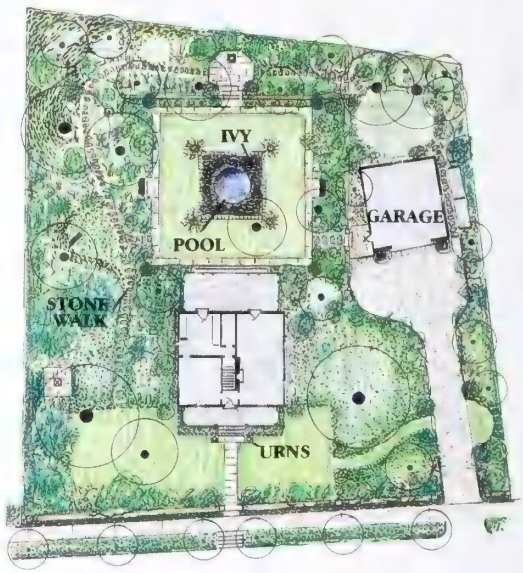
"One should be deliberately drawn into a garden with a sense of discovery"

ALBERT HADLEY

Albert Hadley fell in love with a small Italianate Victorian house five years ago and it seemed to cry out for a garden. "There was nothing here but an acre of trees, overgrown bushes along the fence, and sloping ground that I had to fill in," he says. In Hadley's vision guests would climb the front porch steps, pass through the house and a screened back porch, then enjoy the surprise of a complex garden. New stone paths lead to a wild garden, a shady "deer garden" named for its focal sculpture (opposite) and a formal garden in the center with a reflecting pool (seen on the previous page).

Unlike his onetime colleague Bill Hodgins, Hadley conceived of his design as a series of outdoor rooms with the same scale and spirit as those indoors. "I feel very strongly that the outside of a house should relate to the inside," he says. "The house is formal; so is the garden—yet the planting is natural. I don't do much with flowers." ▶

The front porch (left) is flanked by a pair of morning glory topiaries. The deer garden (opposite) is a tangle of shade-loving plants.



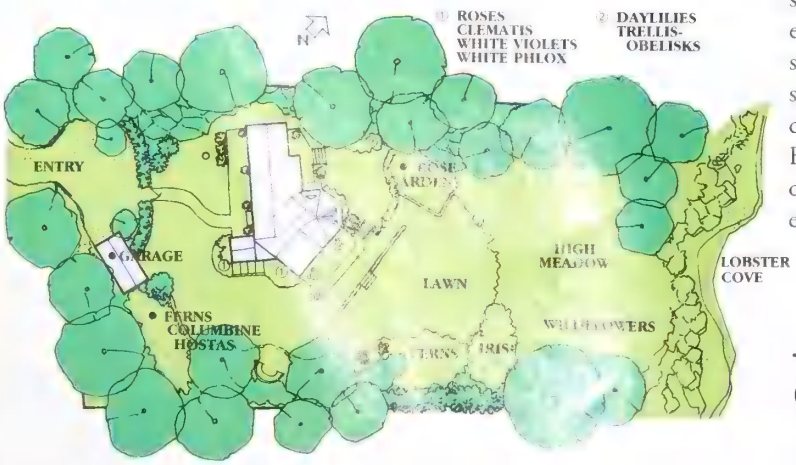


"Part is meant to look wild, part to look English" WILLIAM HODGINS

The garden was started four years ago, "when I thought 'perennial' meant you had to plant it every year," confesses Bill Hodgins, who still feels a novice at the game. The land fell in a soft slope from the back of his summer cottage, with trees on each side leading to a charming cove. Hodgins decided to leave well enough alone. He scythed down the undergrowth that led to the water, adding a deck behind the house to enjoy the newly revealed view. He kept the trees to provide their beautiful canopy of shade. Although the designer marked out an enclosed space beneath his bedroom window where his dogs could run in safety, he resisted further structure. "My whole idea was to keep almost everything green and white and architectural, with one good patch of color in the little cottage garden." It is perhaps the general lack of color that makes this landscape uniquely its maker's. Bill Hodgins's interior palette is often as pale as the scheme of his garden.

"Eventually this garden will look like a naturally developed oasis, except for the cottage garden where I grow forty-eight different roses—about half of them old varieties and half tea roses," he says. Like all gardeners, Hodgins is always designing. He has started underplanting the roses, and is adding on a woodland garden under the trees, planting white hosta, white vinca and ferns. But the designer is impatient. Nature works more slowly than a design firm. "I'd like it all to be done this year," he sighs. "However, gardening does teach you to be very patient." ■

Writer CAROLINE SEEBOHM
Photographer MICK HALES



The English cottage garden (opposite) runs riot with roses (including standards), shasta daisies, coreopsis, salvia. The deck (above) is decorated with container plants.



A FRESH MIX

Rigid rules about combining colors and furniture styles were made to be broken

NOT SO VERY LONG AGO A COUNTRY QUILT NEXT TO A DAMASK SOFA MIGHT HAVE RAISED SOME EYEBROWS, AND SO MIGHT A RUSTIC GREEN-PAINTED BENCH IN A ROOM WITH A FINE 19TH-CENTURY SCREEN. BUT NOT ANY MORE: WITH THE EVER-INCREASING FREEDOM IN DECORATING, YOU CAN BEND RIGID RULES AGAINST MIXING STYLES, AND YOU CAN ALSO RETIRE SOME OLD NOTIONS ABOUT HOW TO COMBINE COLORS. ▶

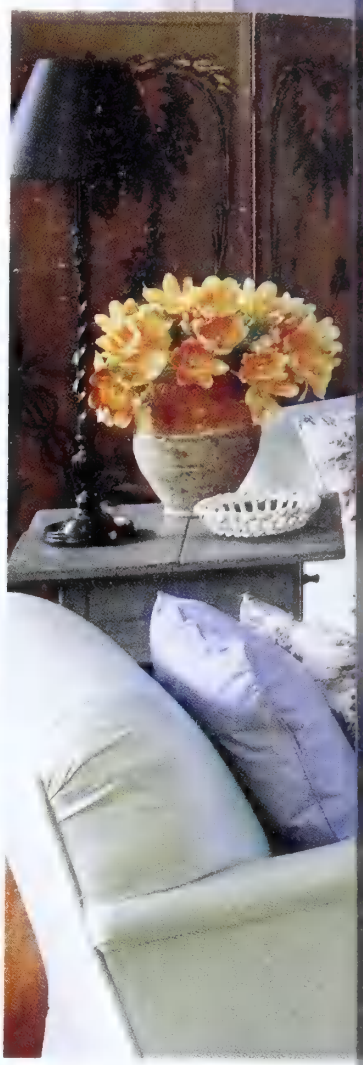


Free-spirited decorating gives this living room (right) in a recently built house on New York's Long Island a fresh, new look. On the upholstered pieces, look for pleasing details: rolled arms on the chairs, straight arms and back on the sofa. Chaise, $950; green chairs, $780 each; ottoman, $395; sofa, $1,837; dining chairs, $582 each; pedestal table, $1,190; all, Bernhardt Furniture. All fabric from Waverly.

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The most exuberantly patterned fabric in the room is a brown-and-white toile on throw pillows (above left). New decanters, old apothecary bottles, an antique toy boat create an unusual still life on a tole table from czarist Russia, $16,000, Kentshire Galleries. Sailboat, $145, Paula Rubinstein.

One way to treat beautiful windows is to leave them bare

When you decide to reconsider the old rules you will liberate your imagination and your rooms, but you will still have to control the amount of visual excitement you create. For example, in this large Long Island living room with its many upholstered chairs and eclectic assortment of accent pieces, highly patterned upholstery fabric would have introduced a cluttered look. Solid colors or quiet patterns—stripes, damasks—look much newer in such a space, as does a soft palette with lots of neutrals. To try this new look for yourself, make easy-fitting slipcovers of solid-colored chintz or a ticking stripe. And remember: when it comes to slipcovers, baggy is stylish. ▶

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The curving panel on top of the French doors (above) is a simple detail, but one that gives the doors their architectural grace. Aubusson pillow, $1,485, Charlotte Moss & Co. Blue Shaker-style table, $565, ABC Carpet & Home. Nineteenth-century watercolor, $3,000, Niall Smith. Star quilt on table, $425, Balasses House. Iron-and-gilt sconces, $1,150 the pair, Lexington Gardens. Square coffee table, $995, The Phillips Collection. Painting, ABC Painting and Wallpapers. Right: Armoire, $2,025, Bernhardt Furniture. Iron end table, $325, Claiborne Gallery. Quilt on chaise, $250, Mary Emmerling's American Country Store.





Just a few years ago, accents of sherbet green and coral plus brown-and-white toile (as seen in the living room) would have been unusual against periwinkle-blue walls. But now almost any palette goes, as long as it looks good to you. The master bedroom offers more examples: Walls of pure yellow might have been a "safer" choice in a room with so much blue-and-white fabric. Chartreuse lifts the scheme out of the ordinary, and leaf-green unlined curtains of glazed chintz emphasize the green cast of the walls.

Experimenting with colors takes practice but there are easy ways to do it. On the walls of a space you are about to decorate, paint or tack up generous swaths of colors you like. Wait a few days and you will discover which combinations really please you.

The architect was Peter Cook and the builder, Barry Brown. ■

Editor SARAH KALTMAN
Writer ELIZABETH H. HUNTER
Photographer ANTOINE BOOTZ



Except for the chintz curtains, all fabrics in the bedroom (right) are blue and white—two stripes and a toile. Bed, $1,240, by Bernhardt. Duvet and curtain fabric, Waverly. Antique runner, $2,000, Susan Parrish Antiques. Hearth rug, $850, Kelter Malcé. Mirror on mantel, $575, Betty Jane Bart. Metal urns, $180 per pair, Elementary Antiques. Antique screen, $1,950, Pierre Deux Antiques. Above: Chair with shirred skirt, $832, Bernhardt. Nineteenth-century pine table, $700; shaving mirror, $700; both, Evergreen Antiques.



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NEW FACES

Two young decorators to watch: the first shakes up a grand entrance hall with confidence and wit

The three years Mary Douglas Drysdale spent in Paris before starting her design firm in Washington, D.C., influenced her immeasurably. "A lot of my attitude toward decoration I picked up from the French," she says. "They have personal flair and a wonderful sense of whimsy." You can see the influence in her entrance hall for the 1990 National Symphony Orchestra Decorators' Show House.

The overblown scale of the house encouraged Drysdale to strive for a room that was "friendly, not intimidating." Matisse-inspired birds, stars and musical notes are among the shapes stenciled on walls and appliquéd on pillows—classical techniques with playful, contemporary effects. Drysdale likes this unexpected mix. Pastel yellows and pink soften the formal edge of black-and-white marble floor; polka-dot cushions cheer up 19th-century chairs. ▶



Drysdale (top left) gave new life to a Mackintosh chair (left): an appliquéd black-diamond slipcover that echoes the floor pattern. Side table is a gilded terra-cotta tree stump. Above: Stair's sisal runner is stenciled for a surprise underfoot. Opposite: The room's lyrical delicacy owes as much to the furnishings as to the palette and stylized motifs. The solid look of the settee is counteracted by white upholstery. Candelabrum from Ironworks International. Sheraton-style chairs from Hyde Park Antiques.

PHOTOS: JUDITH WATTS

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The second puts a graceful room through its paces

Twelve years ago, when he was an architecture student at Cooper Union, Tom Scheerer (left) moved into a Manhattan studio apartment—a 17-by-18-foot, almost square space 13 feet tall, "a beautifully proportioned room." Now a partner in the New York interior design firm Bilhuber, Inc., Scheerer has put the room (right) through its paces. First the walls were "photographer's white," that purist's pigment-free favorite, and he owned a bed, a drafting table and a chair or two.

Six years later the walls were aubergine and there was a lot of elaborate furniture, much of it upholstered in red and some of it gilded. But Scheerer wanted the space to feel larger, so three years ago parchment paper went over the deep purple paint and in came the lean, clean classical look, with blond furnishings and mirror covering most of the fireplace wall. There is only one window, but you would never know it. ■

Old bentwood chairs replaced red upholstered ones. The panel-end dining and work table of birch plywood is a Bilhuber, Inc. design. Scheerer made cornice molding of plastic shells and pieces of lath. Large stretched-fabric disk on mantel is a street find.

PHOTOS: KARI HAAVISTO

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CLASSIC APPEAL

A love of ancient motifs has inspired furniture makers for centuries. Here are the latest versions

At least once in every century, architects, furniture designers and decorative artists discover, yet again, the glories of the classical world. The famous neoclassical revival that inspired the furnishings on these four pages occurred in the mid-1700s following the sensational archeological discoveries of the ancient cities of Pompeii and Herculaneum. Left to right: Recamier, $3,500, Avanti. Upholstery, $129 per yard, Clarence House. Screen wallpaper, $75 per roll, Hobe Erwin



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Collection at Schumacher. Music chest, $4,900; Janus chair, $1,920; both, Patina through Florence de Dampierre. Panel, $99 per roll, Brunschwig & Fils. Regency urns, $500 each, Mottahedeh. Adam-style mantel, $3,600, Architectural Paneling. Tabouret bench, $326; wheat-back chair, $700; both, Country Swedish. Regency easel, $600, Port Royal. Engraving, $850, Ursus Books and Prints. Demilune table, $7,500, Cricket on the Hearth. Dhurrie rug, $3,899, ABC Carpet & Home. Lincrusta frieze, $144 per roll, Classic Ceilings. ▶

The dramatic silhouettes of these neoclassic pieces are just what we want in pared-down rooms



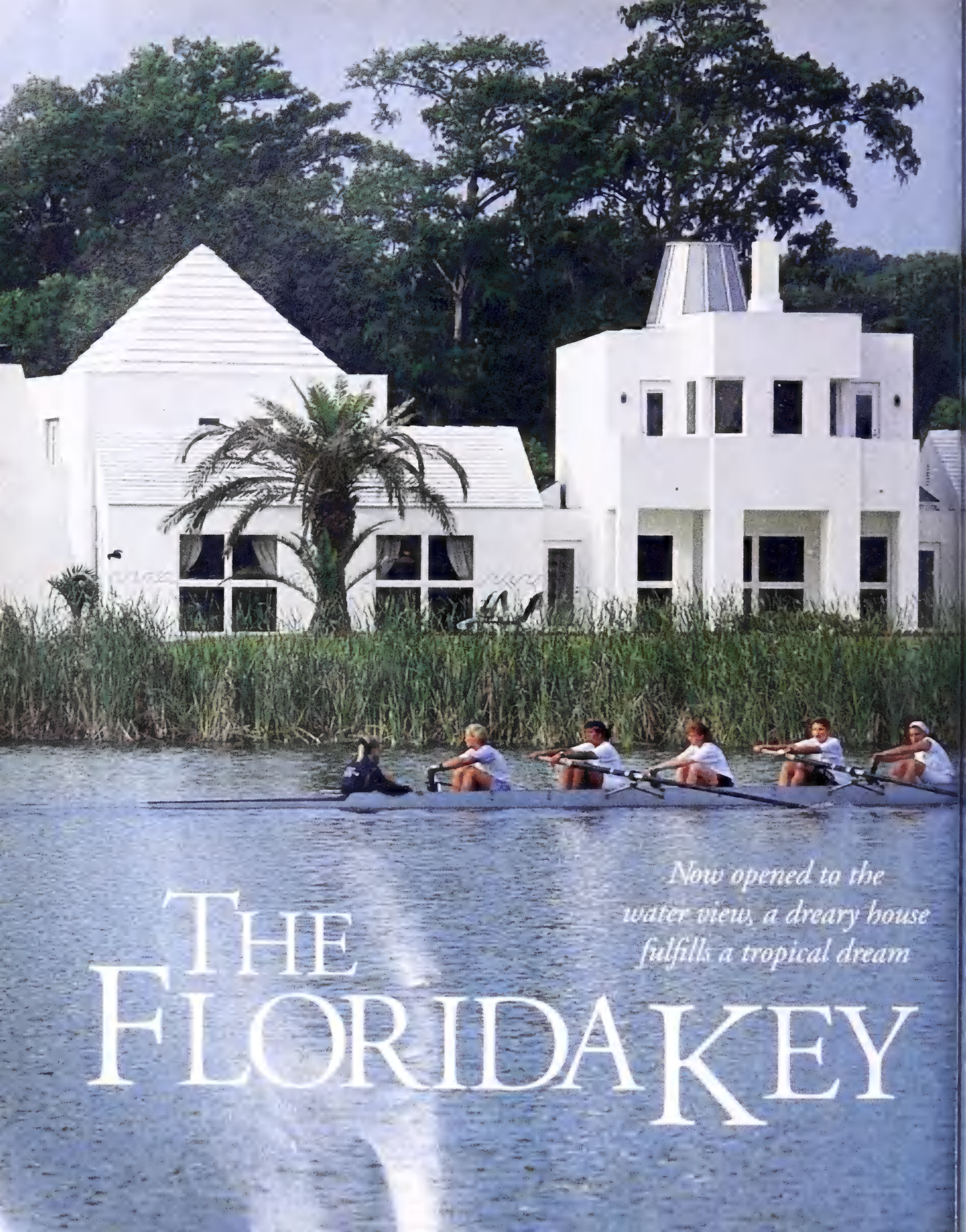
The neoclassical revival of the 1700s goes by a different name in each country: Louis XVI in France, Adam style in England, Federal in America, Gustavian in Sweden, but the key elements are the same. All over the western world, cabinetmakers and painters were fired by newly uncovered ruins near Mount Vesuvius. In Paris and London, New York and Charleston, S.C., chair legs were fluted like Greek columns, chair backs were shaped like urns, and decorations—both plaster and painted—were copied from the walls of Pompeiian houses. It is not surprising that the sculptural shapes of these new pieces are just what we want for today's pared-down rooms. After all, the craftsmen of the 18th cen-



tury were designing for the same kind of sparely furnished space. Then, as now, dramatic curves, luscious colors and fine details show up best in uncluttered arrangements. Left to right: Sconces, $450 each, Port Royal. Directoire-style chest, $2,700, Timeless Design. Antique columns, $1,000 each, ABC Carpet & Home. Adam-style chairs, $1,204 each, Hickory Chair. Kedleston upholstery, $72 per yard, Quadrille. Armchair, $739, Drexel. Antique music stand, $9,500, Florence de Dampierre. Loveseat, $2,850, Avanti. Adam-style mirror, $3,300, Mirror Fair. Walls, Frank Figaro and Rae Rau, Painted Decoration Studio. ■

Editor KATHLEEN MAHONEY
Writer ELIZABETH H. HUNTER
Photographer JEFF MCNAMARA

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Now opened to the water view, a dreary house fulfills a tropical dream

THE FLORIDA KEY

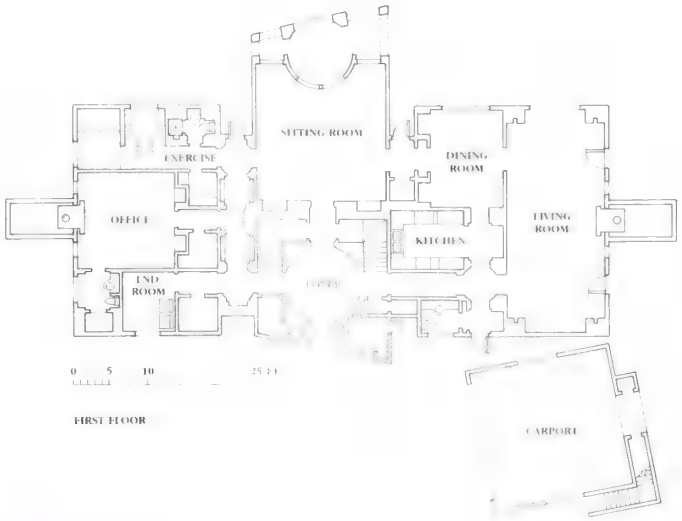


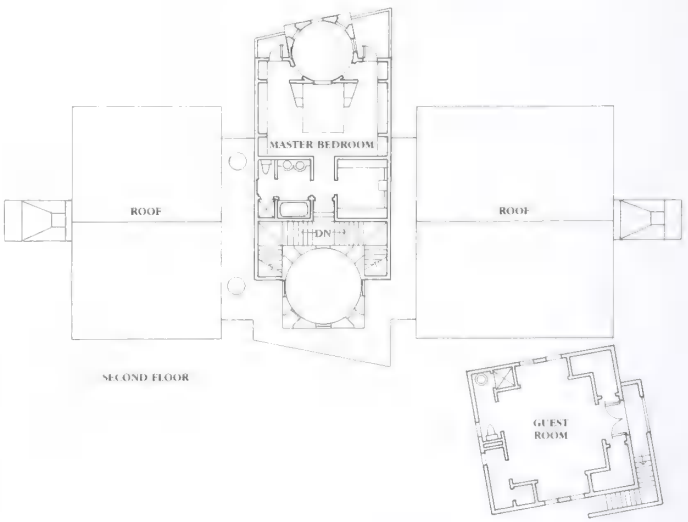
Before its remodeling, the style of the Langford house could have been called Builder's Banal, but now it is a fantasy-island dream house completely transformed for an adventurous couple who persisted until site and house meshed perfectly. ▶

A two-story front entrance (right) and second floor master suite lifted the low, horizontal line of the original house (below). Rooms are organized around the central foyer, with a private wing, including office and exercise room, to the left and entertaining areas to the right (see plan, bottom). Covering the entire exterior with stucco unified the jumble of original materials. For privacy, windows facing the street were kept to a minimum. A guest suite was placed above the garage, which is separated from the main house.











From the street, a tall skylight and chimney tower hint at excitement within

The streets in Katie and Robert Langford's hometown, Winter Park, Fla., are lined with lush vine-draped oaks, bougainvilleas, azaleas and jasmines. While the plants are tropical, most of the houses that border the town's chain of lakes look like suburban houses anywhere. The Langfords, who were married a few years ago, wanted a house that would suit their sense of adventure, and they refused to be thwarted by the town's limited real estate offerings. They decided that if they liked a site but not its house they would enlist the aid of Katie's son, designer and lighting consultant Davis Mackiernan, to remake whatever building existed.

The property they chose at the end of a cul-de-sac had lake frontage on three sides, but the small 1960s builder's house was a hodgepodge of concrete, masonry-block and brick elements closed on the water sides.

To transform the property into a tropical retreat, Mackiernan sought the help of Jan Abell and Kenneth Garcia, a Tampa-based architectural partnership. Along with architect Alton Isings they worked as a team, taking their cue from the Langfords' vital personalities, especially Katie Langford's flair for dramatic gestures—a result of her many years in show business.

It would have been easier and cheaper to demolish the old house, but because zoning laws now require a farther setback from the lake for new structures, the designers remodeled. Inspired by a Robert Venturi project in Bermuda, they gave the Langford house an island feeling by closing it to the street but opening the back and sides to the lake. They left the exterior walls in place but gutted and transformed the interiors and added a partial second story. In order not to dwarf the small site, again emulating Venturi's Bermuda design, the architects recast the house to resemble a cluster of little buildings that hug the shore like a miniature Mediterranean village. ▶

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Blasts of Florida sunshine are tempered by stone and tile surfaces, playful furnishings are held in check by the rooms' serene geometry

Living room furnishings (above) are so fresh and whimsical that they might have originated in nearby Disneyworld. Actually, Stilnovo in Coral Gables, Fla., supplied the Bellato Trittico glass-topped cocktail table, Atelier International's Menhir side table, and the Wink lounge (with the mouse ears) and Luck sofa designed by Toshiyuki Kita. Custom wool rugs in tropical colors and peach throw from ABC Carpet & Home. Mackiernan designed the dining room (opposite) around his mother's 1930s maple dining room set, which he updated by bleaching and stenciling it.



With two walls of windows overlooking the lake, the living room is as sunny and private as an island. To relieve the brightness, Mackiernan cooled the interiors with finishes that have the quality, he says, of "shadows cast on stone." Even the granite fireplace has a cool character. The pebblelike wall treatment is achieved by spraying several carefully orchestrated colors of paint at high pressure. Mexican floor tiles are also variegated and totally utilitarian.

The hand-painted finishes in the house, such as the frame for the door leading from the dining room to the kitchen (above), were all executed by Anita Lam to dramatize the architecture. The chimney stands away from the house so that it does not block much of the view through the windows above the fireplace; from the outside it becomes one of the independent structures that constitute the "village." ▶

Editor/Writer SUSAN ZEVON
Photographer JUDITH WALTS

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A dramatic skylight floods the entrance with sunshine (opposite). At night the tower is lit to shine above the lake like a lantern. Behind the house, a kidney-shaped pool (below) curves around a palm on a boldly geometric patterned patio. "We love the way this house connects the outdoors," Katie Langford says. "It's so bright and cheerful here, we can't imagine moving back to a traditional house." The new boat house (left) is, according to Mackiernan, "a cartoon of the main house," made of plywood rather than stucco. At night its cartoon character is emphasized by strokes of neon lights, another bright idea from Mackiernan. ■





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A stone chimney mandated a country look, achieved here with inexpensive Rit Dye. After coloring the furniture, Richard Kollath hand-rubbed the areas that normally wear, creating an instant patina. Wicker sofa and armchairs, Pier 1 Imports. ►





Dyeing junk-shop finds and plain-Jane bargains may sound adventurous, but it is no harder than painting. So the dye can be absorbed, either start with unfinished wood or wicker or strip old pieces of their shellac, varnish, paint or wax. Wood with an interesting grain is a wonderful choice for this medium, which is a transparent water-based stain. Mixing your own colors from stock dyes like Rit Seafoam Green or Golden Yellow is where some artistic wizardry comes in. If you mix, record your recipe, advises veteran furniture colorist Kollath. He always tests his colors on the underside of a piece because several factors, including the lightness and density of the wood, affect how the dye will take and how many coats will be required.

Embellishing a simple straw rug with a colorful border is easy with Rit Dye. Kollath picked out the weave's pattern with a brush of blue (above). Even more subtle is the soft tint of the old hickory armchair.



The dye is easily applied with a paintbrush or clean cloth. If you are after the antiqued finish Kollath gave a vintage rocking chair (above), simply wipe off the dye in areas that get the most wear—the armrests on a bench, the front stretcher of a chair, the top of a table—after each coat. For a softer coloration, wet the surface and let dry for 15 minutes before dyeing. Your imagination is the limit when it comes to whimsical details: Try squiggles, stencils, checkerboards (blocked off with masking tape). The last step—sealing your masterpiece when dry with polyurethane or varnish—is a must if you don't want to dye everything else in your house. ■

In the hands of Richard Kollath an unfinished wardrobe (above) from Mastercraft became faux folk art. He designed the acorn-and-oak-leaf stencil and mixed several different shades of dye.

Editor KATIE RIDDER
Photographer LILO RAYMOND

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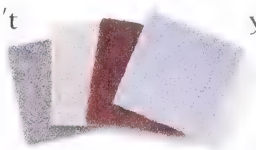


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At Buena Vista, one of the premier estate vineyards in the Carneros region of Sonoma, owner Marcus Moller-Racke and his wife, Anna (left), entertain with flair. For an early-morning balloon ride and breakfast, Charles Saunders, now a free-lance but then chef at The Sonoma Mission Inn, provided a corn-and-oyster chowder (far left) drizzled with ancho chile cream, oak-grilled steelhead trout wrapped in vine leaves (below left) and served with a salad of mesclun, pears and blue cheese in a port vinaigrette. ▶

From *Lee Bailey's California Wine Country Cooking* by Lee Bailey. To be published in April 1991 by Clarkson N. Potter, Inc. Text copyright © 1991 by Lee Bailey. Photographs copyright © 1991 by Tom Eckerle. All rights reserved.







The number of chefs attracted to the wine region and the cross pollination of ideas between them have been responsible for the wonderfully varied cuisine springing up in the area. Diane Pariseau (above), chef at Trilogy in St. Helena, is co-owner, with her husband Don, of the restaurant that has become one of the must-visit dining places when touring the California vineyards. Left: Her artful salad of smoked trout and beans garnished with chive blossoms.



Chef Charles Saunders (left) while at The Sonoma Mission Inn & Spa developed both international low-calorie cuisine and regional wine-country fare for guests at this renowned spa at Boyes Hot Springs. Below: The Inn still serves his delicious take on the ever popular crab cake, with a jalapeño-and-lime mayonnaise.





Restaurateur John Ash (left) of John Ash & Co., which he opened in 1987 in Santa Rosa, is a rarity—a California native with deep family roots in the ranch country. He puts an artistic background to use in the culinary creations he offers his guests. Below: His hazelnut-and-almond torte filled with coconut and walnuts, dusted with powdered sugar and rose petals and served with crème anglaise. ▶

RECIPES BEGIN ON PAGE 112





Husband and wife chefs Hiro Sone (left) and Lissa Doumani have made their restaurant Terra in St. Helena well worth a stop when you are in the region. Both constantly experiment in order to refine their dishes, which are as sophisticated as smoked bacon and wild mushrooms in puff pastry (above right) and as earthy as Hiro's own interpretation of the popular Italian classic, a tomato-and-bread salad (below) with its pungent garnish of basil leaves.

RECIPES BEGIN ON PAGE 112



Californians take pride in the spontaneity and simplicity of their cuisine, much of it quickly and easily prepared







Virginia born but Texas bred, Donna Scala (left), executive chef of Ristorante Piatti in Yountsville, which she owns with her husband, Giovanni, achieves a lively melding of the grilling and barbecuing techniques she learned in Texas and the Italian classics of her husband's homeland. Two of their winning dishes both call for smoked salmon. Left: Smoked salmon and spinach risotto, a mouth-watering blend of unusual ingredients, and smoked salmon and tobiko caviar pizza (below), made with mascarpone cheese. ■

Editor/Writer JANE ELLIS







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Alexis Bespaloff picks more than 70 great dinner-party wines for $10 and under

If you are planning a dinner party, you will have to decide not only which wines would be appropriate, but how much to spend per bottle. Fortunately, at a time when so many well-known red and white wines are priced at $15 or $20, there is still a wide range of excellent wines to be found for $7 to $10. They offer more flavor and character than cheaper bottles, as indeed they should, and the best of them can compete favorably with bottles selling for $12 to $15.

Considering that wines made from Chardonnay and Cabernet Sauvignon grapes have become so fashionable today, it is not surprising that many good examples can be found at moderate prices and some are listed below. I have tried to suggest a broad range of wines to choose among, encompassing some of the diversity that exists in the world's vineyards. (See list for a representative selection from 20 basic categories—California Chardonnay, Italian Pinot Grigio, Australian Shiraz, etc. Additional recommendations are listed below.)

The varied selections that follow have three elements in common: They are distinctive wines with some individuality compared to the many sound but simple wines available for $4 to $5; they are ready to drink, as befits dinner-party wines; and they are in general distribution. As for vintages, almost all these wines are at their best when young, so look for 1989 whites (to be replaced by the 1990 vintage by midsummer) and 1988 or 1989 for many of the reds.

WHITE WINES

You cannot expect rich, complex Chardonnays for $10 or less, but you can find appealing fruit in such California examples as Estancia and Christophe, riper notes in Australia's Montrose, Seppelts, and Rosemount, and perhaps more austerity in the Mâcon-Villages of Georges Duboeuf, Joseph Drouhin, and Louis Jadot.

The grassy, herbaceous character of Sauvignon Blanc makes it one of the most interesting and intense all-purpose whites wines. Beaulieu Vineyard, Louis Martini, Parducci, Preston Vineyards Cuvée de Fumé, and Fetzer's Valley Oaks Fumé Blanc are good examples, as are the Australian bottlings of Lindemans and Penfolds, among others.

The sort of light, crisp white that complements delicate first courses includes Italian Pinot Grigio, such as Cavit and Mezzacorona as well as the French Muscadets of Sauvion and Barré. For a more assertive white, try an Alsace Riesling from Willm, Dopff, or Léon Beyer. And for an easy-drinking, fruity, semi-dry white, it is hard to beat a young California Chenin Blanc, such as Preston Vineyards, Hacienda or Dry Creek.

Nothing starts an evening off like sparkling wine, especially

(Continued on page 112)



WHITE WINES

- **Penfolds Chardonnay 1989 (Australia)**
- **Fetzer Sundial Chardonnay 1989 (California)**
- **Mâcon-Lugny Les Charmes 1989 (France)**
- **Buena Vista Sauvignon Blanc 1989 (California)**
- **Taltarni Sauvignon Blanc 1989 (Australia)**
- **Bollini Pino Grigio 1989 (Italy)**
- **Marquis de Goulaine Muscadet 1989 (France)**
- **Trimbach Alsace Riesling 1988 (France)**
- **Simi Chenin Blanc 1989 (California)**
- **Lembey Brut (Spain)**

RED WINES

- **Beaulieu Vineyard Beau Tour Cabernet Sauvignon 1988 (California)**
- **Brown Brothers Cabernet Sauvignon 1987 (Australia)**
- **Santa Rita Cabernet Sauvignon 1987 (Chile)**
- **Château Greysac 1986 (France)**
- **Georges Duboeuf Beaujolais-Villages 1989**
- **Kendall-Jackson Vintner's Reserve Zinfandel 1989 (California)**
- **Antinori Santa Cristina 1988 (Italy)**
- **Marqués de Cáceres Rioja 1986 (Spain)**
- **Prosper Maufoux Côtes-du-Rhône 1989 (France)**
- **Rosemount Shiraz 1988 (Australia)**

JERRY SIMPSON

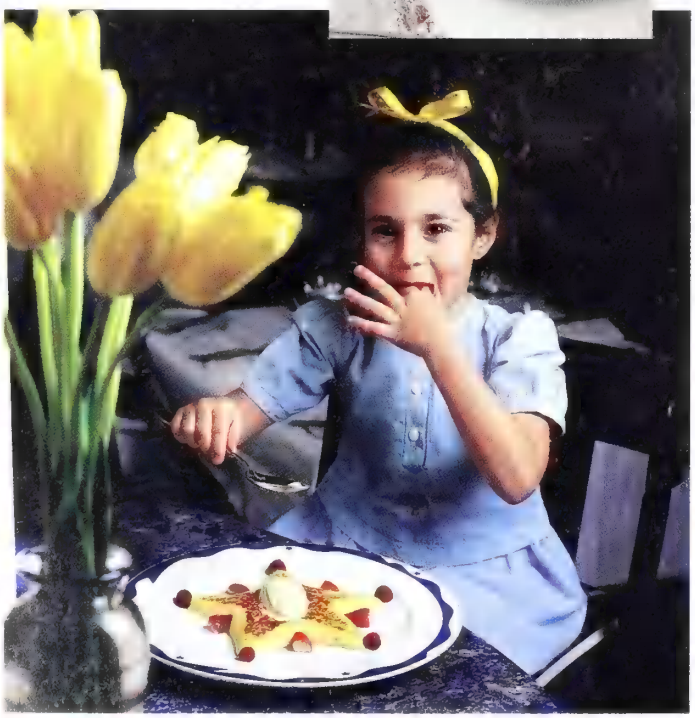
Make-up expert Pablo Manzoni has turned his talents to beautifying tabletops. His delightfully daffy decoupage glass service plates (below) are sure-fire conversation pieces.



Two New Desserts

This charming hedgehog (below) by Master Pastry Chef Bassrucker of Vienna's Cafe Central has as its foundation pound cake, one of Sara Lee's new Free & Light cakes that are 98 percent fat- and cholesterol-free. At the trendy Remi, a Manhattan restaurant with fine Italian food, this light-hearted dessert is sure to please the child in everyone; "Zabaglione Sarah Venezia" (bottom) was named for the daughter of Remi's co-owner Adam Tihany.

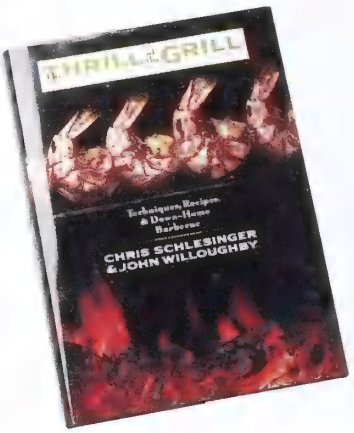




By Jane Ellis



A unique hostess gift: fresh rose baskets (above) that dry slowly, leaving you a fragrant long-lasting arrangement, $85 each. Made by Kikuko Nazario and available at Beautiful Flowers.



Get ready for the barbecue season with **The Thrill of the Grill** *by Chris Schlesinger and John Willoughby (William Morrow, $25).* ■

The trickiest part of making cappuccino at home is getting the milk lusciously thick and foamy. Braun has solved this problem by adding a unique turbo cappuccino attachment on its new Espresso Master E200T, $119 (below). A small steam-driven blade whips milk into perfect crema in seconds.



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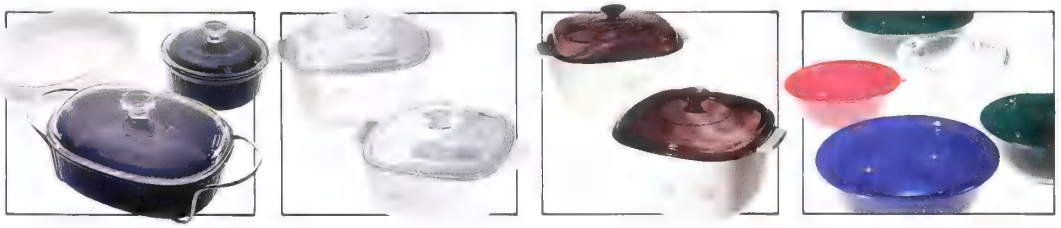
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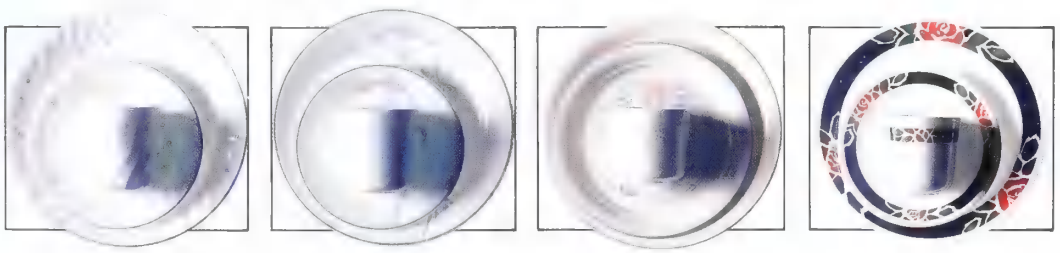
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CORELLE



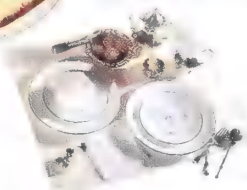
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House Dressing.

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Wok Dishes with an Italian Twist

Enjoy these one-wok dinners. They are healthful, fresh and flavorful, with the added surprise of an Italian accent. With the Chinese stir-fry technique, the vegetables retain all their color, crunch and vitamins. For a simple meal with style, serve these dishes on a bed of steaming hot rice or noodles.—Karen Lee with Alaxandra Branyon

CRISPY GINGERED SPARERIBS

- *2 pounds spareribs cut into 1-inch pieces and trimmed of excess fat (see note)*
- *1 teaspoon minced garlic*
- *2 teaspoons soy sauce*
- *1 teaspoon sugar*
- *2 ½ tablespoons dark rice miso*
- *¾ cup chicken stock, preferably salt-free*
- *⅓ cup medium-dry sherry*
- *2 tablespoons peanut oil*
- *3 whole scallions, cut into 1-inch pieces*
- *2 slices fresh ginger*

☐ Marinate ribs in garlic, soy and sugar at least 30 minutes.

☐ Make sauce by combining miso, chicken stock and sherry.

☐ Place wok over high heat about 1 minute. Heat oil in wok, then add half the spareribs. Brown 2 to 3 minutes. Remove ribs with wire strainer. Brown remaining ribs.

☐ Add ribs to wok, along with scallions and ginger. Stir-fry a few seconds. Add seasoning sauce. Cover and cook on fast simmer about 45 minutes or until sauce has been reduced to a thick, syrupy glaze.

☐ Place ribs in a heatproof dish and broil 3 inches from flame about 10 minutes, turning once at midpoint. Remove ribs from oven, tilt dish, and absorb remaining rendered fat with a paper towel. Serves 4.

☐ Note: Have butcher chop spareribs into 1-inch pieces. Ribs can be braised in advance, and broiled just before serving.

ROCK CORNISH HENS IN CASSEROLE

- *2 rock cornish hens, rinsed and dried*
- *2 tablespoons peanut oil*
- *12 small shallots, peeled*
- *4 cloves garlic, crushed*
- *5 slices ginger*
- *1 ½ tablespoons soy sauce*
- *1 ½ tablespoons oyster sauce*
- *¼ teaspoon freshly ground black pepper*
- *¼ cup medium-dry sherry*
- *2 teaspoons sugar*
- *1 tablespoon sesame oil*
- *¼ cup chicken stock, preferably salt-free*

☐ Place wok over high heat about 1 minute. Heat oil in wok then add hens, breast-side down. Cook covered over medium heat 6 minutes, turning once at midpoint.

☐ Add remaining ingredients. Simmer covered over medium-low heat 30 minutes, turning once at midpoint. Place hens on a serving dish.

☐ Reduce sauce to a thick, syrupy glaze. Pour over hens. Serves 2.

CHICKEN WITH MUSHROOMS

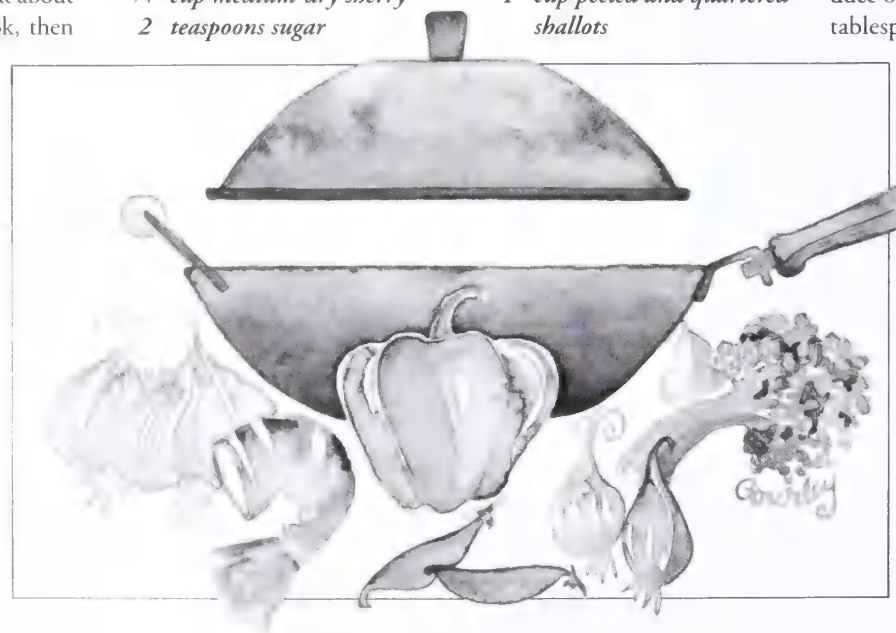
- *½ cup dried wild mushrooms*
- *2 tablespoons olive oil*
- *½ pound chicken cutlets, diced*
- *1 cup peeled and quartered shallots*
- *1 teaspoon salt*
- *½ teaspoon freshly ground black pepper*
- *⅓ cup dry marsala wine*
- *2 tablespoons chopped parsley*
- *¼ cup* crème fraîche
- *⅓ cup grated Parmesan cheese*

☐ Soak mushrooms in cold water until soft. Chop, strain and reserve water.

☐ Place wok over high heat about 1 minute. Heat oil in wok then add chicken. Sauté about 2 minutes or until opaque. Remove chicken from wok with slotted spoon.

☐ Add shallots to wok. Sauté 2 minutes over low heat or until soft. Add mushrooms and mushroom water, salt and pepper. Reduce over high heat until about 2 tablespoons remain. Add wine and reduce by half.

☐ Add chicken, parsley and *crème fraîche;* stir a few seconds. Remove from wok and sprinkle with cheese. Serves 2. ■



ROBBIN GOURLEY

Karen Lee, a New York City caterer and cooking instructor, coauthored Soup, Salad and Pasta Innovations *(Doubleday) with Alaxandra Branyon.*


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WINE & GOOD SPIRITS

Continued from page 107

one that is no more expensive than a Chardonnay, so why not try some crisp, lively bottles from Spain, such as Paul Cheneau, Freixenet and Cordoniu.

RED WINES

Cabernet Sauvignon is often described as having an aroma of green peppers, black currants and cedar wood, combined with a refreshingly brisk, puckerish flavor. Those qualities are also found in moderately priced examples, including such California bottlings as Sutter Home, Estancia, and Robert Mondavi's Woodbridge; the somewhat softer Australian bottlings of Rosemount, Jacob's Creek, Montrose, Peter Lehmann, and Mark Swann; and the lighter-bodied, but distinct versions from Chile, such as Santa Carolina and Cousiño Macul. France is represented by such château-bottled Bordeaux as La Cardonne and Larose-Trintaudon.

Beaujolais-Villages offers a deliciously different taste that emphasizes fruit, charm and lively acidity; try Louis Jadot, Joseph Drouhin or Sylvain Fessy, among many others. A riper taste of fruit, with hints of blackberry and cherry, and an even more intense flavor is the hallmark of California Zinfandel; Ravenswood Vintner's Blend is typical.

The best Chianti are serious, age-worthy and increasingly expensive, but there are still many easy-to-drink examples with just enough tannic edge to set off grilled foods. Frescobaldi, Ruffino, Brolio and Melini are dependable. The reds of Spain's Rioja district provide a more polished alternative, as exemplified by Marqués de Arienzo, Paternina's Banda Azul, and CUNE Clarete.

Those looking for robust reds with more body will turn to France's Côtes-du-Rhône; try Jaboulet's Parallèle 45, Vidal-Fleury and Guigal. Or move further afield to Australia's Shiraz (their name for the Syrah grape of the Rhône Valley); Brown Brothers, Mildara, Montrose and Taltarni are all good. ■

Alexis Bespaloff, a New York-based wine writer, recently revised The New Frank Schoonmaker Encyclopedia of Wine *and is the author of* The New Signet Book of Wine *(New American Library).*

WINE-COUNTRY COOKING

Continued from page 105

CORN-AND-OYSTER CHOWDER WITH ANCHO CHILE CREAM

1½ cups dry white wine
18 oysters, shucked, with liquor reserved
2 tablespoons unsalted butter
½ cup coarsely chopped onion
½ cup coarsely chopped celery
6 medium ears white corn, kernels cut and cobs reserved, and milk scraped out
2 quarts fish stock
1 cup heavy cream
1 medium garlic head, roasted (see note)
1 tablespoon roughly chopped fresh sage
6 tablespoons dry sherry
Salt and freshly ground black pepper to taste
Ancho Chile Cream (recipe follows)

□ In a medium pot, bring wine to a boil and add oysters. Remove from heat and let oysters cool in wine. When cool, remove oysters and set aside, covered. Reduce wine by half over high heat, 5 minutes or more. Set aside.
□ In a soup pot, melt butter over medium heat. Add onion and celery and sauté until wilted, about 5 minutes. Add reserved corn cobs, fish stock, oyster liquor and reduced wine. Bring to a low boil and simmer 30 minutes.
□ Add ¾ of the corn kernels (saving balance for garnish), cream, garlic pulp squeezed from the roasted head and sage. Simmer 20 minutes more.
□ Remove cobs and discard. Puree soup in a food processor or blender and strain through a medium strainer. Stir in sherry, add salt and pepper.
□ Serve soup in heated bowls. Float a crouton in each and top with oysters. Drizzle Ancho Chile Cream over each portion. Serves 6 to 8.
Note: To roast garlic heads, cut top and bottom off bulb and place each head on a square of foil. Drizzle with 1 tablespoon oil. Wrap and bake 1 hour in a 375°F oven, until very soft.

ANCHO CHILE CREAM

¼ cup ancho chiles (2 ounces)
4 sun-dried tomatoes
1 cup dry white wine, warmed
1 cup heavy cream, reduced by half
2 tablespoons dry sherry
Pinch of each: chili powder, ground cumin, dried oregano
Salt, freshly ground black pepper and cayenne pepper to taste

□ Place chiles and tomatoes in separate bowls and pour ½ cup warm wine over each. Soak 10 minutes. When reconstituted, drain and discard liquid from both. Remove and discard stems and seeds from chiles. Scrape chiles and tomatoes to remove pulp and reserve, discarding skins. Puree all ingredients until smooth. Makes about 1½ cups.

OAK-GRILLED STEELHEAD TROUT WRAPPED IN VINE LEAVES

6 whole deboned steelhead trout (12 ounces each) with heads and tails left on
6 tablespoons olive oil
24 ⅛-inch thick lemon slices
1 bunch fresh thyme
24 blanched vine leaves (substitute romaine or savoy cabbage leaves)

□ Prepare grill to have ash-covered coals (Note: If you don't have a grill or would rather sauté these, first preheat the oven to 350°F. In 2 large skillets with olive oil over high heat sear fish on both sides and place in oven 6 to 8 minutes.)
□ Place trout skin-side down on a cutting board. Drizzle 1 tablespoon of olive oil in the cavity of each, sprinkle with salt and pepper, then lay 4 lemon slices and several sprigs of thyme in each cavity. Close fish and wrap them each in vine leaves. Use wooden skewers to hold fish closed.
□ Place on a moderately hot grill about 3 minutes per side, then remove fish to the edge of the grill to finish cooking more slowly. This will take several minutes, depending on how hot the fire is. Flesh should be flaky. Remove skewers before serving. Serves 6.

MESCLUN WITH PEARS, BLUE CHEESE AND PORT VINAIGRETTE

½ cup mayonnaise
½ cup plain yogurt
1 teaspoon minced fresh tarragon
1 tablespoon minced fresh chives
1 tablespoon minced red onion
2 tablespoons tawny port
1 tablespoon fresh lemon juice
¾ pound mixed mesclun (see note), washed and dried
3 ripe pears, peeled, cored, sliced thick and rubbed with lemon juice
6 ounces blue cheese
Salt and freshly ground black pepper to taste

□ Whisk together mayonnaise and yogurt, sprinkle tarragon over, along with chives, onion, port and lemon juice. Mix well. Season. Set aside.
□ Toss greens with vinaigrette to coat well. Serve on individual plates, garnish with pear slices and crumbled blue cheese. Serves 6 or more.
Note: Mesclun is the name given to a combination of salad greens of different textures and flavors that may be purchased premixed from specialty greengrocers.

SMOKED TROUT AND BEAN SALAD

3 medium smoked trout, deboned
1½ pounds very thin string beans (haricots verts)
Salt to taste
½ cup hazelnut oil
¼ cup whole-grain mustard
1 tablespoon champagne vinegar
1 tablespoon minced fresh tarragon
3 tablespoons finely diced red onion
12 toasted and peeled hazelnuts
Chive blossoms for garnish

□ Check trout for bones by running your fingers along the fish. Remove any bones with tweezers.
□ Blanch beans in salted water about 1 minute and refresh with ice water, drain, and set aside.
□ Whisk together oil, mustard, vinegar and tarragon. If this separates before serving, stir again.
□ Divide beans among 6 plates, then pull trout apart into 1-inch pieces and arrange around them. Dress each plate with 1 tablespoon or more of the vinaigrette. Sprinkle with diced onion and hazelnuts. Garnish with chive flowers. Serves 6.

DUNGENESS CRAB CAKES WITH JALAPEÑO-AND-LIME MAYONNAISE

¼ cup peanut oil
¼ cup unsalted butter
1 cup finely diced white onion
1 cup finely diced celery
1 pound fresh crabmeat
1 egg, lightly beaten
1½ tablespoons Dijon-style mustard
1 tablespoon roughly chopped parsley
1 tablespoon finely chopped fresh thyme

(Continued on page 114)

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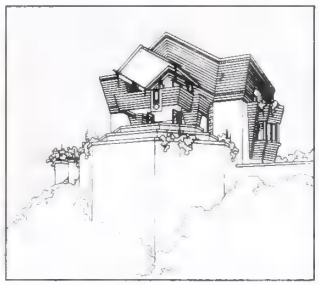
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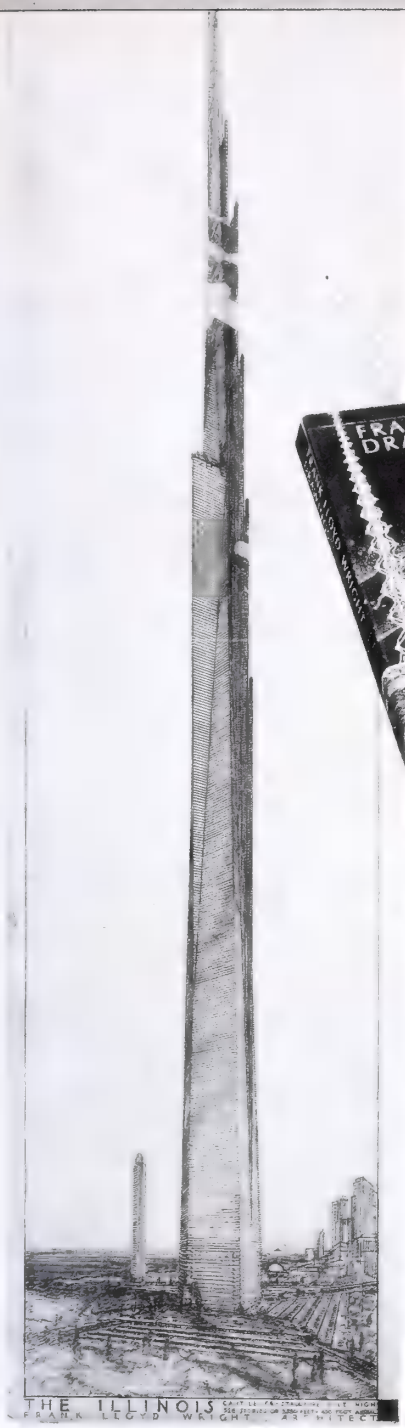
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WINE-COUNTRY COOKING

Continued from page 112

Salt, and freshly ground black pepper and cayenne pepper, to taste
¼ pound fresh, fine white bread crumbs
Jalapeño-and-Lime Mayonnaise (recipe follows)

□ In a small skillet heat half the oil and butter and cook onion and celery over medium heat until tender, about 5 minutes. Place in a food processor and pulse to make mixture finer. Put crabmeat in a mixing bowl and pick over carefully. Scrape in sautéed vegetables. Mix again very lightly and add parsley, thyme, salt, pepper, cayenne, and half the bread crumbs. Toss but do not overmix. Form into 12 small cakes, handling as little as possible; roll in the remaining bread crumbs.

□ Preheat oven to 350°F. In a large cast-iron skillet over medium heat, heat a few tablespoons each of butter and oil (more oil than butter). Lightly brown crab cakes on each side, 2 to 3 minutes, turning once. Cook in oven about 3 minutes to finish. Serve with Jalapeño-and-Lime Mayonnaise. Serves 12 as an appetizer, 6 as an entrée.

JALAPEÑO-AND-LIME MAYONNAISE

6 saffron threads
½ cup dry white wine
3 egg yolks
3 tablespoons fresh lime juice (1 medium lime)
½ teaspoon Dijon-style mustard
1 teaspoon seeded and minced jalapeño pepper
2 cups peanut oil
Salt, freshly ground black pepper and cayenne pepper, to taste

□ In a very small saucepan over medium-low heat simmer saffron and wine until reduced to about 1 tablespoon, 8 to 10 minutes. Strain, reserving wine, and set aside to cool.

□ In a small bowl, place yolks, lime juice, mustard, and jalapeño pepper in a small bowl and whisk oil in a steady stream until mixture makes a thick mayonnaise, or use a food processor. Season and stir in reduced wine. Makes about 2½ cups.

CALIFORNIA NUT TORTE

Crust:

½ cup medium-ground hazelnuts
½ cup medium-ground toasted almonds
3½ tablespoons pastry flour
2½ tablespoons granulated sugar
⅓ cup unsalted butter, cut into bits

Filling:

1 cup plus 2½ tablespoons light-brown sugar, packed
2 whole eggs plus 1 egg yolk
½ teaspoon baking powder
1¾ cups coarsely chopped walnuts
1 cup shredded sweetened coconut
½ cup all-purpose flour
Confectioners' sugar for dusting
Crème Anglaise (recipe follows)

□ Preheat oven to 350°F.

□ Prepare crust: With a paddle in a mixer, mix hazelnuts, almonds, flour, sugar and butter until just combined but slightly crumbly. Press into a 2-inch deep, 8-inch round cake pan, going about a third of the way up the side of the pan.

□ Prepare filling: In a mixer with paddle, blend brown sugar, eggs, egg yolk and baking powder. Mix in remaining ingredients and pour into prepared crust. Bake 50 minutes, until golden but soft and caramelly in the middle. Cool in pan 15 minutes before inverting onto serving plate.

□ Dust with sugar and serve with Crème Anglaise or whipped cream. Serves 8 to 10.

CRÈME ANGLAISE

5 egg yolks
½ cup sugar
2 cups half-and-half
1 teaspoon vanilla extract

□ In a bowl whip egg yolks until mixture becomes thick and light colored. Bring half-and-half to a boil over medium heat and slowly add it to the yolk mixture, stirring constantly. Pour sauce into a double boiler and cook over gently boiling water, stirring constantly, making sure you get into the pan edges. Cook until slightly thickened, 5 minutes or more. Remove from heat, stir in vanilla and place pan in cold water, stirring occasionally until lukewarm. Makes about 2½ cups.

SMOKED BACON AND WILD MUSHROOMS IN PUFF PASTRY

6 individual frozen Pepperidge Farm pastry shells
1 egg, beaten
1 tablespoon unsalted butter
5½ ounces smoked bacon strips (about 6 strips) cut into ½-inch pieces
12 ounces chopped (into large pieces) assorted fresh wild mushrooms (chanterelle, shiitake, oyster, etc.)
½ teaspoon chopped fresh thyme
½ teaspoon chopped garlic
1 cup chicken or veal stock, reduced to ⅓ cup
Salt and freshly ground black pepper to taste
Thyme for garnish

□ Preheat oven to 400°F. Bake pastry shells according to package directions. Mix beaten egg with 1 tablespoon of water and brush on pastries. Bake according to package directions. When golden, remove and place in a warm spot.

□ In a large skillet melt butter and add bacon. Sauté over medium-low heat until just transparent, several minutes. Add mushrooms, thyme, garlic, salt and pepper. Turn up heat slightly and continue to sauté until mushrooms brown slightly, about 3 minutes. Add cream and stock. Reduce by half, about 10 minutes.

□ Adjust seasoning. Cut tops from pastry shells and reheat bottoms a few minutes. Place bottoms on individual plates and fill with mixture. Return tops and garnish each with a sprig of thyme. Serves 6.

TOMATO-AND-BREAD SALAD

½ small baguette (about 12 inches in length)
1 large garlic clove, mashed
Olive oil
6 medium to large tomatoes, cut into large chunks
½ medium onion, chopped
3 tablespoons coarsely chopped fresh basil
¼ cup balsamic vinegar
½ cup olive oil

□ Preheat oven to 300°F.

□ Split baguette in half lengthwise. Rub one inside half with the crushed garlic. Brush liberally with olive oil. Cut this in half again lengthwise and then cut theses strips into ¾-inch pieces. Place croutons on a cookie sheet crust-side down. Bake until dark golden, about 30 minutes.

□ If croutons are made ahead, place tomatoes in a bowl for a while before mixing salad, then drain and discard any juice that accumulates in bowl.

□ Add croutons, onion and basil to the tomatoes. Whisk together vinegar and oil. Pour over salad and toss. Serves 6.

SMOKED SALMON AND SPINACH RISOTTO

2 tablespoons unsalted butter
¼ medium onion, chopped
1 pound Arborio or Carnaroli rice
1 cup dry white wine
2¾ cups chicken stock
1 bunch spinach, large stems removed and julienned to ⅛-inch wide
¼ cup fresh minced chives
6 ounces smoked salmon
¾ cup (6 ounces) marscarpone cheese
2 ounces of tobiko (Japanese flying fish roe) or golden caviar

□ In a heavy-bottomed 6-quart pot over medium heat, heat half the butter. Add onion and cook until wilted, but not brown, about 3 minutes. Add rice and stir well 30 seconds. Add wine and stir. Add 1 cup of stock, turn up heat and bring to a boil. Lower heat to simmer, stirring with a wooden spoon every minute or so. When rice becomes dry, add another cup of stock. Rice should be covered with a "veil" of stock during cooking. Repeat until all stock is added, about 13 minutes. Add spinach, half the chives and salmon. Mix and cook another 3 to 4 minutes, stirring constantly so that the rice doesn't stick. Remove from heat and stir in cheese and remaining butter; season.

□ Transfer risotto to individual warmed plates and sprinkle with tobiko or caviar and remaining chives. Serve immediately. Serves 4 as an entrée, 8 as an appetizer.

SMOKED SALMON AND TOBIKO CAVIAR PIZZA

Pizza dough:

1¾ cups all-purpose flour
⅔ ounce fresh yeast or 1 package active dry yeast
1½ teaspoons salt
⅔ cup warm water (100°F)
2 tablespoons olive oil

Filling:

1½ cups (12 ounces) mascarpone cheese
¼ cup chopped fresh chives
4 medium shallots, minced
2 tablespoons fresh lemon juice
Salt and freshly ground black pepper to taste

Topping:

6 ounces smoked salmon, cut into ⅛-inch-wide strips
2 ounces tobiko or golden caviar

□ To prepare dough using dough hook: Place flour in mixing bowl. Dissolve yeast and salt in warm water and let stand a few minutes. Using a dough hook, combine yeast mixture with flour at a low speed. Add olive oil and continue mixing. When ingredients are well mixed, raise speed up to medium and continue mixing 3 minutes. Switch back to slow and finish kneading another 3 minutes. Turn out onto a floured surface and cover with a damp towel. Let rise 1 hour, then cut into 3 pieces. Form into balls with your hands by kneading with a short, circular motion. Balls should have a smooth, somewhat tense surface. Place in separate plastic bags, refrigerate overnight.

□ To prepare dough by hand: Pour flour onto a table and form a well in middle. Add yeast mixture and olive oil. Start pinching dough together. Knead dough 6 to 7 minutes, then treat as above.

□ Prepare filling: Mix ingredients together thoroughly, leaving out 1 tablespoon chives for garnish, and set aside at room temperature. Do not overstir or whip marscarpone or it will break.

□ Bake pizza: Preheat oven to 500°F. If you have a baking stone, the results will be better. Take dough from refrigerator and let it sit at room temperature for a few minutes. Soften dough by hand and dip it in flour. Shake off excess. Dust your work surface, which should be smooth, (Formica will do if you don't have a marble slab), with flour. Roll out dough with rolling pin using a light touch, especially as you come to the edge. Start in middle and roll away from yourself in one motion. *Do not go back and forth.* For each roll, turn dough a quarter turn. Roll dough out until it is about 7 inches in diameter. Dust work area with flour again. Place your hands side by side on the dough, with the edges of your hands ½ inch inside rim. Stretch dough gently using an outward circular motion, turning dough about a 1/16 of an inch each time. This will keep your pizza round. Stretch dough until it is about 10 inches wide. The pizza should have a thin middle and the edge should be about ⅛-inch thick.

□ Place pizza on a pizza paddle or a lightly floured piece of cardboard. If you have cornmeal or semolina flour, sprinkle it on the cardboard so pizza will slide off more easily, but plain flour works just as well. Spread a thin layer of the filling on each of the pizzas, leaving unfilled about ¾ inch from rim. Slide pizza onto baking stone or a heavy baking sheet and bake until dough is golden brown, 8 to 10 minutes. Take pizza out with a paddle or a piece of cardboard and slide it on to a plate.

□ Add topping: Arrange smoked salmon strips on top of pizzas and sprinkle with caviar and remaining chives. Brush edges with olive oil and cut each pizza into 8 slices. Serve immediately. Makes 3 pizzas. ■



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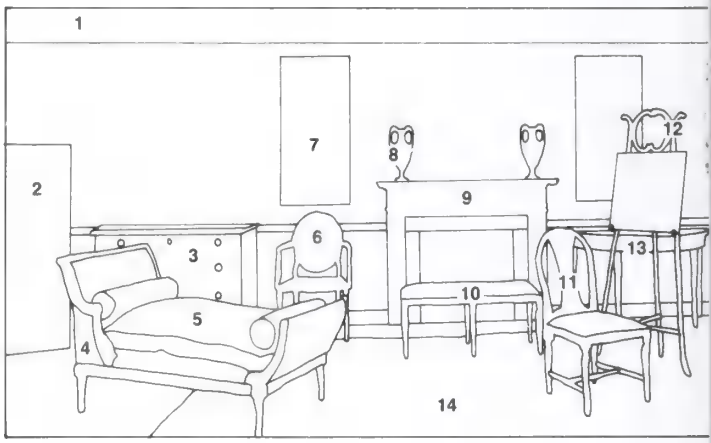
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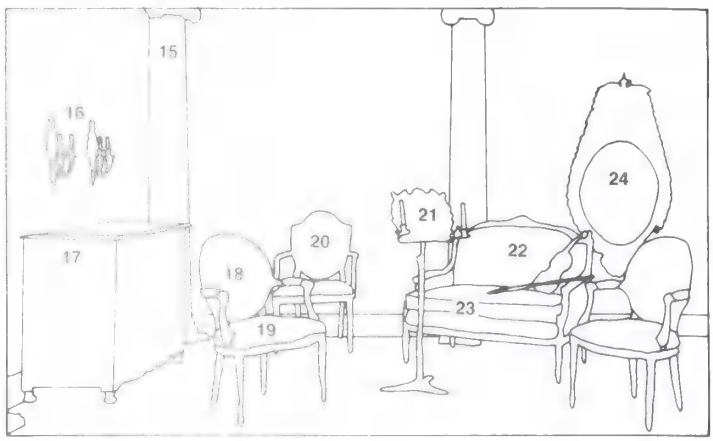
CLASSIC APPEAL

Pages 80 to 83

Right: Pages 80 and 81

1.	*Decorative frieze, Lincrusta (per roll)*	*$114.00*
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8.	*Urn, Mottahedeh*	*500.00*
9.	*Mantel, Architectural Paneling*	*3,600.00*
10.	*Tabouret bench, Country Swedish*	*466.00*
11.	*Wheat-back chair, Country Swedish*	*700.00*
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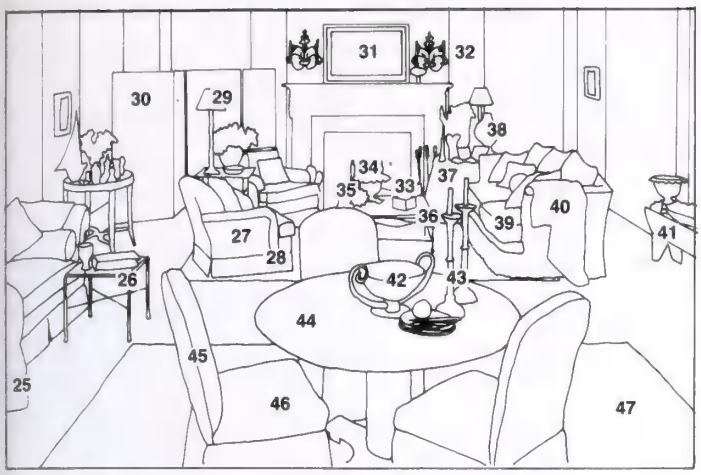


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15.	*Columns, ABC Carpet & Home (ea.)*	*$1,000.00*
16.	*Sconces, Port Royal (ea.)*	*450.00*
17.	*Chest, Timeless Design*	*2,700.00*
18.	*Round-back chair, Hickory Chair*	*1,204.00*
19.	*Fabric, Quadrille (per yd.)*	*72.00*
20.	*Armchair, Drexel Heritage*	*739.00*
21.	*Music stand, Florence de Dampierre Ltd.*	*9,500.00*
22.	*Jacqueline love seat, Avanti*	*2,850.00*
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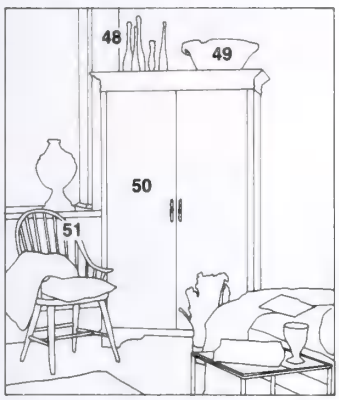
A Fresh Mix

Pages 70 to 75



Left: Pages 70 and 71

25. *Quilt, Mary Emmerling's American Country Store* $250.00
26. *Iron end table, Claiborne Gallery* 325.00
27. *Green chair, Bernhardt Furniture* 780.00
28. *Chair upholstery, Waverly (per yd.)* 18.00
29. *Lamp, Katie Ridder Home Furnishings* 350.00
30. *Screen, Kentshire Galleries* 13,500.00
31. *Painting, Niall Smith Antiques* 3,000.00
32. *Sconces, Lexington Gardens (per pr.)* 1,150.00
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34. *Garden urn, The American Wing Antiques (per pr.)* 650.00
35. *Sun tie-back, Katie Ridder Home Furnishings (per pr.)* 300.00
36. *Coffee table, The Phillips Collection* 995.00
37. *Star quilt, Balasses House* 425.00
38. *Finial, Betty Jane Bart Antiques (per pr.)* ... 975.00
39. *Sofa, Bernhardt Furniture* 1,837.00
40. *Throw, Palais Royal* 140.00
41. *Green-painted bench, Paula Rubinstein* 225.00
42. *Tom Beverley bowl, Modernage* 627.00
43. *Brass candlesticks, Elementary Antiques* 145.00
44. *Table, Bernhardt Furniture* 1,190.00
45. *Chair, Bernhardt Furniture* 582.00
46. *Chair upholstery, Waverly (per yd.)* 22.00
47. *Sisal, ABC Carpet & Home (ea.)* 299.00

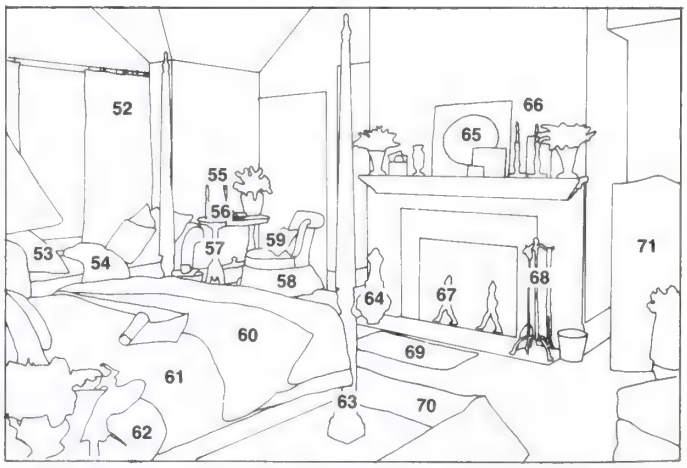


Left: Page 73

48. *Indian clubs, Susan Parrish Antiques* ..... $250.00 to 350.00
49. *Yellow bowl, Pierre Deux Antiques* 1,250.00
50. *Armoire, Bernhardt Furniture* 2,025.00
51. *Windsor chair, Bernhardt Furniture* 340.00

Right: Pages 74 and 75

52. *Curtains, Waverly (per yd.)* ..... $11.00 to 26.00
53. *Slipper chairs, Bernhardt Furniture (ea.)* ... 737.00
54. *Mohair throw, Palais Royal* 140.00
55. *Shaving mirror, Evergreen Antiques* 700.00
56. *Bakelite dresser set, John Rosselli International* 570.00
57. *Table, Evergreen Antiques* 700.00
58. *Chair, Bernhardt Furniture* 832.00
59. *Floral pillow, Mary Emmerling's American Country Store* 75.00
60. *Duvet fabric, Waverly Fabric (per yd.)* 26.00
61. *Marseilles spread, Trouvaille Francaise* 330.00
62. *Lloyd Loom table, Paula Rubinstein* 175.00
63. *Journeyman high bed, Bernhardt Furniture* 1,240.00
64. *Finial, Elementary Antiques (per pr.)* 975.00
65. *Green-and-gold oval mirror, Betty Jane Bart Antiques* 575.00
66. *Painted candlesticks, The American Wing Antiques (per pr.)* 275.00
67. *Andirons, William H. Jackson Co.* 250.00



68. *Fireset, William H. Jackson Co.* 275.00
69. *Small hooked rug, Kelter Malcé Antiques* ... 850.00
70. *Runner, Susan Parrish Antiques* 2,000.00
71. *Screen, Pierre Deux Antiques* 1,950.00

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43.	44.	45.	46.	47.	48.	49.	50.	51.	52.	53.	54.	55.	56.	57.	58.	'59.	60.	61.	62.	63.
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COVER

Wardrobe, #5501, $458—Mastercraft, S.J. Bailey & Sons, PO Box 329, Clarks Summit, PA 18411, 717–586–1811. **Old hickory rocking chair**, $175–Rural Deliver Antiques, 45 Main St., Rosendale, NY 12472, 914–658–3485. For more details, see **Washed With Color** Product Information.

STYLE BEAT

Page 13 Gail Lettick collects and sells American antique kitchenware—Pantry & Hearth, 121 E. 35 St., New York 10016 (by appointment), 212–532–0535.

Pages 14 and 15 **Mulhouse** by Palais Royal, 180 thread count 100% cotton, full/queen flat sheet, $112; queen fitted sheet, $86; full/queen duvet cover, $174; pillowcases, standard, $104/pr.; king size, $112/pr.; European $112/pr.; Boudoir, $64/pr.—Palais Royal (M), 1725 Broadway St., Charlottesville, VA 22901, 804–979–3911. **Brio** from Esprit Bath & Bed, sugg. retail full size flat, $31—Esprit Bath & Bed, 1185 Ave. of the Americas, New York 10036, 800–533–8229. **Tambourine** by Collier Campbell for Utica, 50/50% cotton/polyester, sugg. retail full-size flat, $22—Stevens (M), 1185 Ave. of the Americas, New York 10036, 800–533–8229. **Wicker Collection** from the Ralph Lauren Home Collection, 100% cotton, **queen-size flat sheet**, $73; **standard size pillowcases**, $49/pr.; **white canvas throw pillows**, available in 18" and 26", $72 and $120 ea.; **Livingstone throw pillow**, cotton sateen with hand-painted desert map motif in, also available in 18" and 26", $80/127; **herringbone throw pillow**, 18", $106—The Ralph Lauren Home Collection, 1185 Ave. of the Americas, New York 10036, 212–606–2100. **Classic Plaid** from the Gear Club Collection by Springs, 50/50% cotton/Trevira polyester—Springs (M), 787 Seventh Ave., New York 10019, 800–537–0115. **Flora** by Waverly for Fieldcrest, percale, 60/40% cotton/polyester, queen-size flat or fitted, $35; **standard pillowcases**, $25/pr.; king-size, $27/pr.; **queen-size dust ruffle**, $45; **full/queen comforter**, $145; **decorative breakfast, neckroll** and 16" **square pillows**, all $25 ea.—Fieldcrest (M), 60 W. 40 St., New York 10018, 800–841–3336. **Lustercale Stripe** by Pacific Home Products, 50/50% cotton/polyester, sugg. retail twin flat sheet, $10—Wamsutta/Pacific Home Products (M), 1285 Ave. of the Americas, New York 10019, 800–344–2142. **Ecology** by Katja for Revman Industries, 50/50% cotton/polyester, sugg. retail **full sheet set**, $69.99; full comforter, $180—Revman Industries (M), 1211 Ave. of the Americas, New York 10036, 1–800–237–0658. **Grazie** from The Benetton Collection by Dan River, 50/50% cotton/polyester, **twin sheet set**, $40; **twin size comforter ensemble**, $170—Dan River Inc., 111 W. 40 St., New York 10018, 800–782–9568.

Page 16 **New Country colors tables designed by Gillian Servais: Yellow table**, Sunflower, CT1, 47" × 33¾" × 18", $650; **gray/green-wash-colored table**, 47" × 33¾" × 29½", $900; **Yellow, red and black table**, custom color mix CT3, 47" × 22½" × 18", $500; all tables sealed with a new durable I.P.M. non-oil base, ecologically sound product, available through—Servais Design and Construction, 1150 West View Dr., Berkeley, CA 94705, 415–548–8453. **Sachem blankets**, from Beacon Manufacturing Co., 72" × 90", in red, blue and green, $150—For more information, call 704–686–3861. **Desk Accessories**, covered in Khalifle Pink wallpaper trimmed with gimp and ribbons, from top to bottom: **double frame**, $48; **pad**, $30; **pencil cup**, $21; **address book**, $35; **rectangular boxes:** petite, $80; sm., $85; med., $90; lg., $95—Slatkin & Co., 131 E. 70 St., New York 10021, 212–794–1661. **Ralph Lauren's Serengeti tray table,** 33" W × 24" D, atop a faux-bamboo carved mahogany base, $1,110—Ralph Lauren, 867 Madison Ave., New York 10021, 212–606–2100. **Phillips Collection tole,** from left to right: **oval tole vessel,** #T570IB, in deep tones of ivory/beige, $361; **convex-shaped tole planter,** #T404SG, in forest tones of Sherwood Green, $335; small tole planter, #T4041VR, in Venetian Red, $283—The Phillips Collection, 25-11 Hunters Point Ave., Long Island City, NY 11101, 718–482–7676. **Bench Bed Settee,** #426, $445; **shawls,** $160 to $210; **leaf fabric,** $32.95/yd.; **small-framed topiaries,** $38; **floral needlepoint pillow,** $185; **garden orb,** $788; **iron canopy bed,** $1,200—The Lynn Hollyn Store, 520 Madison Ave., New York 10022, 212–319–0520.

Page 18 **The Victoria chair,** #507–24, c. 1880, shown in Hickory Chair fabric #435–57, and trim #1C, sugg. retail $1,100—The Sovereign Collection by Hickory Chair, PO Box 2147, Hickory, NC 28603, 704–328–1801. **Villa Garnelo's Biedermeier–inspired furniture collection: cross revolving bookcase,** #2–35.1, made from cherrywood with an olivewood veneer, $4,420 list COM; **Tiris Armchair,** #60–16.0, cherrywood with an olivewood veneer, $4,820 list—Villa Garnelo International Furniture available through the following showrooms: KPS, Inc., 200 Lexington Ave., New York 10016, 212–686–7784. Damark Industries, Inc., Allen Novick, 1230 Calle Suerte, Camarillo, CA 93012, 805–482–9933. E.G. Cody, Mr. Eduardo Gonzalez, 80 NE 40 St., Miami, FL 33137, 305–576–4060. **Formal china cabinet,** #LS36CC, 83" H × 60" W × 20" D, sugg. retail $4,295—Cynthia B. Sawyer Furniture Co., PO Box 2519, Chesapeake, VA 23327–1589, 804–421–2475. **American Empire chaise longue,** #10–458–1, sugg. retail $1,600 COM—The Milling Road Collection by Baker, 917 Merchandise Mart, Chicago, IL 60654. Seat cushion shown in Danish Checks II, #33–20, blue/white, 51" W, 100% cotton—China Seas, 979 Third Ave., New York 10022, 212–752–5555. **Napoleon side chair,** from the Country Italian Reproduction Series, shown in solid beachwood with a French walnut finish, sugg. retail $340—Cross River Furniture Co., Inc., 223 Katonah Ave., Katonah, NY 10536, 914–232–1230. **Twig base table,** 29" H × 12" W × 24" D, birch top and mountain laurel base, $1,800 made to order—Tiger Mountain Woodworks, Box 249, Scaly Mountain, NC 28775, 704–526–5577.

DESIGN WATCH

Page 22 **Exhibition,** "Design 1935-1965: What Modern Was"—IBM Gallery of Science and Art through April 27; Los Angeles County Museum of Art, June 30-August 25; Toledo Museum of Art, September 29-November 17; Nelson Atkins Museum of Art, Kansas City, December 15, 1991-January 22, 1992; Baltimore Museum of Art, May 23-August 2, 1992. **Plates,** $102-$175—Edward Stalcup (R), 145 Turtle Creek Village, Dallas, TX 75219; 214–528–5530; Room Service (R), 4534 Lovers La., Dallas, TX 75225; 214–369–7666; Fridge's (R), Highland Village, PO Box 16503, Jackson, MI 39236-6503; 601–366–8459. Custom orders—Sarah Coke King Ceramics, 4525 Meadow Hill Rd., Jackson, MS 39206; 601–366–2683.

CEILINGS UNLIMITED

Page 40 **Sources for architectural moldings:** Focal Point Architectural Products Inc., PO Box 93327, Atlanta, GA 30377-0327; 800–662–5550; 404–351–0820; catalog $3. Renovator's Supply, Renovator's Old Mill, Millers Falls, MA 01349; 413–659–2211; catalog, free. NMC of North America Inc., 501 NMC Drive, Zebulon, NC 27597; 919–269–6500; 800–345–7279; catalog, free. Aristocast Originals, 6200 Highlands Pkwy. S.E., Suite 1, Highlands Park, Smyrna, GA 30082; 404–333–9934; catalog, free. **Metal: Grid systems and panels:** Chicago Metallic Corp., 4849 S. Austin Ave., Chicago, IL 60638; 708–563–4600; catalog, free. **Metal panels:** Renovator's Supply, Renovator's Old Mill, Millers Falls, MA 01349; 413–659–2211; catalog, free. Shanker Industries, Inc., PO Box 3116, Secaucus, NJ 07096; 201–865–5990; catalog, $2. **Embossed metal panels resembling decorative plaster:** WF Norman Corp., PO Box 323, Nevada, MO 64772; 800–641–4038; tin ceiling catalog, $3; ornamental stamping catalog, $2.50. **Wood ceilings:** Mannington Wood Floors, 1327 Lincoln Dr., High Point, NC 27260; 919–884–5600; call for distributor near you. Georgia-Pacific Corp., PO Box 2808, Norcross, GA 30091. **Wood-grid ceilings, architectural molding, wall systems:** Midwestern Wood Products, 1500 W. Jefferson St., PO Box 434, Morton, IL 61550; 309–266–9771; call for distributors. **Other wood products:** J.P. Weaver & Co., 2301 W. Victory Blvd., Burbank, CA 91506; 818–841–5700; catalog, $5. The Woodworkers' Store, 21801 Industrial Blvd., Rogers, MN 55374-9514; 612–428–2199; catalog available. Custom Decorative Mouldings, PO Box F, Greenwood, DE 19950; 800–543–0553; 302–349–4937; catalog available. American Wood Column Corp., 913 Grand St., Brooklyn, NY 11211; 718–782–3163; catalog, free. Decorators Supply Corp., 3610-12 S. Morgan St., Chicago, IL 60609; 312–847–6300; set of 5 catalogs, $25. Sunshine Architectural Woodworks, 2169 Sunshine Dr., Fayetteville, AK 72703; 501–521–4329; catalog, $6. **Wallpaper/repair linings:** Lincrusta/Anaglypta: West Coast, call Classic Ceilings; 800–992–8700; East Coast, call Bentley Brothers; 800–824–4777. Flexi-Wall Systems, 207 Anderson Dr., PO Box 88, Liberty, SC 29651; 803–855–0500; catalog, free. Wall-Tex Wallcovering, Consumer Response, 180 E. Broad St., Columbus, OH 43215.

THE FRONT LAWN

Page 50 **Landscape Architect: Mary Riley Smith,** 2211 Broadway, Apt. 7E, New York 10024; 212–787–9053.

ROMANTIC BEDROOMS

●*Pages 54 to 57.* Third floor master bedroom designed by Mario Buatta for the Kips Bay Boys' & Girls' Club Decorator Show House 1990—Mario Buatta, Inc., 120 E. 80 St., New York 10021; 212-988-6811. **Melanie bedding collection,** designed by Mario Buatta for Revman Industries; floral-and-plaid print available in **flat and fitted sheets,** full-size, $27/ea.; **standard pillowcases,** $27; **comforter,** full-size, $160; **bedskirt,** full-size, $60; **standard shams,** $40/ea; **European shams,** $50/ea.; **decorative pillows,** $40/ea.; **table round,** $55; **window ensemble,** $198; **draperies,** $120; **balloon shade,** $110; **valance,** $95; all prices suggested retail—Revman customer service: 800-237-0650, call for a store near you. **Shirred sheeting on the bathroom walls; curtain fabric,** made of Melanie sheets. **Carpet,** Ribbon Trellis; **Portuguese needlepoint rug** in front of fireplace—Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212-752-9000. **Hollingsworth chair,** near the bed, #6369, armless chair with curved back, 28" W. × 28" D. × 33½" H.; COM, $1,650; **Spencer chair,** (in front of the desk) #6370, tufted back and seat, splayed arms with contoured seat, 36" W. × 30½" D. × 33½" H., COM, $2,200; **Spencer ottoman,** #6370-I/2, skirted, tufted top. Shaped contoured to fit #6370 chair, COM, $1,075; **Atwell chair,** (in front of desk, stripe fabric) #6378, skirted, serpentine shaped seat, 32½" W. × 30½" D. × 33½" H., COM, $1,950; **desk,** #5778, painted decorative finish, 53½" × 27" × 29" H., $3,600; **hexagonal occasional table,** #6330, splayed legs, 16" W. × 16" D. × 23¼" H., $875 to $1,075; **octagonal pedestal table,** #6335, 29" × 24½" × 27" H., $1,650 to $1,950; all designed by Mario Buatta for John Widdicomb Co. and available through—Greenbaum Interiors, 101 Washington St., Paterson, NJ 07505; 201-279-3000. Greenstreets Furniture & Interiors, 4646 Belleview, Kansas City, MO 64112; 816-531-9200. **Pink-and-white-striped tole cachepot** (holding plant in window), $295—Charlotte Moss & Co. (R), 1027 Lexington Ave., New York 10021; 212-772-3320. **Antique English Regency wall brackets** in the shape of Ostrich plumes, (one shown between windows and the other on wall to the right of the bed), $3,800/pr.—P. Briger Antiques (R,T), 42A E. 74 St., New York 10021; 212-517-4489. **Tonight pillow,** Pamela DuVal (R), 833 Lexington Ave., New York 10021; 212-751-2126. **White linens** on the bed, boudoir to standard cases, $440 to $1,000—Pratesi (R), 829 Madison Ave., New York 10021; 212-288-2315. **Starburst-shaped convex mirror** (over the headboard)—R. Brooke Ltd., 138½ E. 80 St., New York 10021; 212-535-0707. **Antique plates flanking the fireplace and on the walls throughout the room**—Bardith, Ltd. (R), 901 Madison Ave., New York 10021; 212-737-3775. **Paper stationary box and paper frames** (on the desk)—Mediterranean Shop (R), 876 Madison Ave., New York 10021; 212-879-3120. **Framed portrait,** of the artist's daughter, Pedro Manocal, $5,000—Portraits, Inc. (R, T), 985 Park Ave., New York 10028; 212-879-5560. **Single swing-arm brass sconce** (hanging next to the bed), #L-946-B, sold without shade, $450—Jerome Sutter (T), 1167 Second Ave., New York 10021; 212-688-7838. **Antique child's chair; Antique urns,** (on the mantel); **white sofa**—not available. **Pink plaid teddy bear,** Bearatta Bear, from the Mario Buatta collection by Aromatique, suggested retail, $75; for stores near you call: 800-262-7511. **Adam-style oval bordered-glass gilt mirror,** 60" H., made to order, $5,750; **hand-painted screen,** 18th c., 25" per panel, $25,000—Trevor Potts Antiques, (R,T) 1011 Lexington Ave., New York 10021; 212-737-2756. **Ottoman,**—Guido De Angelis, 312 E. 95 St., New York 10128; 212-348-8225. **Needlepoint pillows,** Mario Buatta for Thimbelina—Thimbelina (T), 123 Stephan Hands Path, Easthampton, NY 11937; 516-324-0729. **Antique painted French screen table** (below hanging plates on the wall); **antique chair** (behind the desk)—Florian Papp Gallery (R,T) 962 Madison Ave., New York 10021; 212-288-6770. **Birdcage**—J. Garvin Mecking, 72 E. 11 St., New York 10003; 212-677-4316. **Framed needlepoint pictures** (hanging on wall behind screen)—Bardith, 1015 Madison Ave., New York 10021; 212-737-6722. **Botanical prints throughout the room**—W. Graham Arader, III, (R, T) 29 E. 72 St., New York 10021; 212-628-3668. **Framed oil painting** (above the screen)—Hirschl & Adler Galleries, 21 E. 70 St., New York 10021; 212-535-8810. **Fireplace and supplies**—Danny Alessandro/Edwin Jackson (R, T), 307 E. 60 St., New York 10021; 212-759-8210. **Flowers**—Helena Lehane, 333 E. 58 St., New York 10022; 212-888-7763. **Striped fabric** (on Avanti chair), Cabana Stripe, #78533; **bed canopy fabric,** Heather-dotted Swiss, #66820; **ottoman fabric,** Arles, #39556-4; **antique child's chair fabric** covered in Thai lavender silk, #181-91. **Spencer chair and ottoman fabric,** Vieux Rose, #3965-56; **sofa fabric,** covered in Bombay paisley #190170-04; fabrics by Brunschwig & Fils, 979 Third Ave., New York 10022; 212-838-7878. **Paint for yellow glazed walls**—Benjamin Moore.

●*Pages 58 and 59.* **Designer: Helen Cooper,** Helen Cooper Associates Limited, Interior Design and Decoration, 53 St. Martins Lane, London WC2N 4EA, 071-240-0711. New York Office: Jacqueline French, 235 W. 56 St., New York 10019; 212-586-7762. The Royal Oak Designer Showhouse 1990, 630 Park Avenue, New York 10021. To benefit the Royal Oak Foundation, 285 West Broadway, New York 10013; 212-966-8425. The Royal Oak Foundation serves as the critical link between the United States and the National Trust of England furthering scholarly exchanges, and sponsoring exhibits and lectures. **Babette Holland, copper piping** with cast-iron fleur-de-lis, $4,000; **copper gates** to chamber, $1,500; **copper piping firescreen,** $650—Furniture of the Twentieth Century (R, T), 227 W. 17 St., New York 10011; 212-929-6023. **Tudor frames,** Addison Gallery; **painted effects,** Caterina Baratto; **plaster walls and exquisite paneling,** by Francesca D'Blasi. **Holland blind,** Holland blind; **James I slippers,** Jimmy Choo; **workroom for banner, bedcover and cushion,** Cover-up Designs; **medieval mattins**—Crucial Trading; **wall sconces, tray table, luggage rack,** and **stool**—Lucy Fielden; **print room borders,** The National Trust; **ottoman chest,** George Smith; **hand-printed silk bed drapes and pillows,** Sofa Soma, $250/drape. **Fabric for the medieval banner,** specially designed $500; **bedcover,** $600; **cushion,** $450; all by Van Schelle and Garland. **Custom-designed china,** Wachtersbach—For further information on above, please call Helen Cooper's New York office: 212-586-7762.

●*Pages 60 and 61.* **Designer Lise Davis** for James Billings Antiques & Interiors for the Junior League of Boston Decorator Show House 1989—James Billings Antiques & Interiors, 34 Charles St., Boston, MA 02114; 617-367-9533. **Wall treatment:** Fragonard toile du Jouy; Houdan acorn border, steel border—Pierre Deux (R), 111 Newbury St., Boston, MA 02114; 617-536-6364. **Fabric draping bed,** White German eyelet, $26.50/yd.—Krupnick Bros. (R,T), 909 Rahway Ave., Union, NJ 07083; 800-FABRICS. Also available at—Studio III, Inc., 1 Design Center Place, Ste. 501, Boston, MA 02210; 617-348-2853. **Armchair; ottoman,** custom made by—Decore Upholstering Company, Inc., 477 Harrison Ave., Boston, MA 02118; 617-542-1180; available through James Billings Antiques. **Blue-and-white mattress ticking** (on armchair and ottoman), Patio Stripe, $36/yd.; **fabric on armchair,** Normandy stripe, $180/yd.—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. Both available through—Shecter-Martin, Ltd. (T), 1 Design Center Place, Ste. 111, Boston, MA 02110; 617-951-2526. **Framed 18th-c. monkey engravings; faux painted Danish tile-top table by John B. Andersen studio,** call Ton Andersen, 617-542-1515; **circular table and white linen tablecloth; silverplated lamp with hand-painted**

(Continued on page 124)

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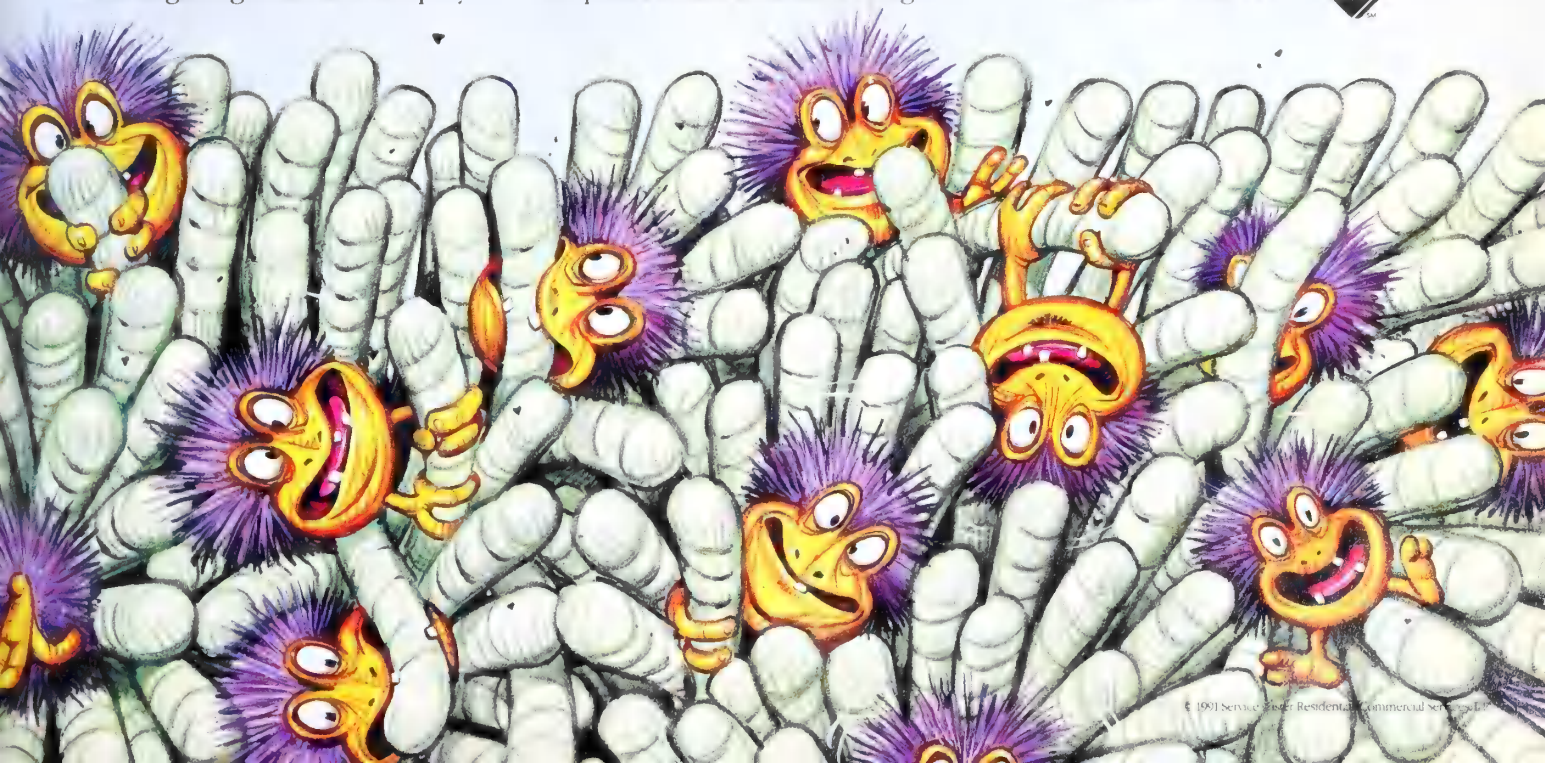
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PRODUCT INFORMATION

Continued from page 123

custom shade (to order any color); **antique Danish pewter candlestick;** all antique furniture—James Billings Antiques & Interiors, 34 Charles St., Boston, MA 02114; 617–367–9533.

A FRESH MIX

● *Pages 70 to 75:* **Architect: Peter Cook, AIA,** PO Box 1431, Bridgehampton, NY 11932; 516–283–0077. **Builder: Barry Brown Construction Co.,** 14 Main St., Easthampton, NY 11937; 516–324–3096. **Project manager: Chris Cook of Barry Brown Construction Co. Painter: ABC Painting and Wallpapers,** Southhampton; 516–287–1116. *Living room:* **Living room paint:** Blue, #820—Benjamin Moore **Chaise,** #T5839, $950; **green chairs,** #T5113, $780/ea.; ottoman, #T4000, $395; **sofa,** #A6297, $1,837; **chairs** around pedestal table, #A6023, $582/ea.; **pedestal table,** base #281-273, $490; **top,** #281-271, $700—Bernhardt Furniture (M), Box 740, Lenoir, NC 28645; 704–758–9811. **Upholstery on chairs around dining table,** Classic Ticking, Khaki, #605226, $22/yd.; **upholstery on green chairs and ottoman,** Glosheen, leaf, #645543, $18/yd.; **pillow fabrics:** #301587, Starlight Chintz, thistle, $11/yd.; #657712, Woodland Toile, brown, $26/yd.; #605405, Harley, coral, $54/yd.; Pompeii, #605590, laurel, $26/yd.; **chaise fabric,** #653983, Candy Stripe, linen, $24/yd.—Waverly Fabrics (M), 79 Madison Ave., New York 10016; 800–423–5881. **Bullion and tassel fringe,** #13020, $80/yd.—Standard Trimming Co. (T), 306 E. 61 St., New York 10021; 212–755–3034. **Quilt,** 1890-1910, $250—Mary Emmerling's American Country Store (R), 57 Main St., Easthampton, NY 11937; 516–324–BARN. **Aubusson pillow,** $1,485—Charlotte Moss & Co. (R), 1027 Lexington Ave., New York 10021; 212–772–3320. **Iron end table,** glass top, $325—Claiborne Gallery (R), 136 W. 18 St., New York; 212–727–7219. **Mexican glass** on table, $9; **dark green glass vases,** antique, $120 to $125—Balasses House (R), Main St. & Hedge La., Amagansett, NY 11930; 516–267–3032. **Oval painted tole table,** 19th c., Russian, $16,000—Kentshire Galleries (R), 37 E. 12 St., New York 10003; 212–673–6644. *On table:* **Vintage sailboat,** $145; **ginger beer bottle,** stoneware, $50; **vintage toy Studebaker toy cars,** $120/ea.; **green-painted bench,** $225—Paula Rubinstein (R), 240 Lafayette St., New York 10012; 212–966–8954. **Glass vase,** antique, $100—Evergreen Antiques (R), 120 Spring St., New York 10012; 212–966–8954. **Faux-marble shadow box** with plaster seals, $3,600; **four-panel screen,** c. 1840, French, $13,500; **traveling clock/leather case,** 19th c., $975—Kentshire Galleries (R), 37 E. 12 St., New York 10003; 212–673–6644. **Blue Shaker-style table,** $565; **sisal carpets,** 8′ x 11′, $299/ea.—ABC Carpet & Home (R), 888 Broadway, New York 10018; 212–473–3000. *On table:* **Creamware basket,** 19th c., $225; **watercolor,** 19th c., $3,000—Niall Smith Antiques (R), 344 Bleecker St., New York 10014; 212–255–0660. **Yellow confit pot,** antique, $325; **oil painting,** Leon Dabo, $6,500—Pierre Deux Antiques (R), 369 Bleecker St., New York 10014; 212–243–7740. **Brass candlesticks,** $225/pr.; **antique horn cup,** $22; **antique quilt on table,** $425; **antique ironstone dessert plates,** $28/ea.; **ivory-handle dessert forks and spoons,** $95/for 8—Balasses House (R), Main St. & Hedge La., Amagansett, NY 11930; 516–267–3032. **Firetools,** $150; **andirons,** $1,750;

RETHINKING THE FRONT LAWN

Continued from page 50

Japanese-style garden whose path leads you by a stone lantern, over a bridge spanning a dry pebble "stream" to the front door.

If the front yard is the only sunny space you have, why not plant a vegetable garden there? Not vegetables in stiff rows but an edible garden in the style of Rosalind Creasy. This guru of edible landscape design replaced her California front lawn with a mix of close-growing vegetables—different every year—including corn and tomato plants as shrubs, nasturtiums, and Swiss chard lining a path.

Paving is another consideration. The path to your door can be formal with an elaborate pattern in brick or stone, or informal with a casual progression of stepping stones. For an enclosed yard a large paved area could become a useful patio.

If mature trees shade your front garden, you might make a woodland path to the door as Craig Bergmann, a Wilmette, Ill., garden designer, did with spring-flowering bulbs and wildflowers for an Arts and Crafts house in Highland Park.

Garden books rarely focus on the front yard, and when they do, tend to show grandiose estate gardens. Mary Riley Smith's new book, *The Front Garden* (Houghton Mifflin, $27.95), is an exception. It presents a variety of practical and attractive options for ordinary people, along with helpful instructions—garden plans, plant and materials lists. Your front garden can make a personal statement that is also a wonderful gift to the street where you live. ■

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A FRESH MIX *(continued)*

woodholder, $300—William H. Jackson Co. (R), 3 E. 47 St., New York 10017; 212–753–9400. *On mantel:* **iron-and-gilt sconces,** $1,150/pr.; **blue tole box,** $260—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212–861–4390. **Antique brass binoculars,** $56; **leather-covered binoculars,** $36.50; **antique brass-and-copper pitcher,** $72; **brass candlesticks,** $145/pr.—Elementary Antiques (R), Route 27, Bridgehampton, NY 11932; 516–537–1484. **Square coffee table,** #T353, hand-hammered base with hand-cut natural fossilized stone top, $995—The Phillips Collection (R), 25-11 Hunters Pt. Ave., Long Island City, NY 11101; 718–482–7676. **Antique garden urn,** $650/pr.—The American Wing Antiques (R), Main St., Bridgehampton, NY 11932; 516–537–3319. **Gilt sun tieback,** $300/pr.; **lamps with black shades,** $350/ea.—Katie Ridder Home Furnishings (R), 944 Lexington Ave, New York 10021; 212–861–2345. **Gilt and painted finial,** 18th c., $975/pr.—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10028; 212–410–2702. **Antique wood frame,** 19th c., $275—Claiborne Gallery (R), 136 W. 18 St., New York 10011; 212–772–3320. **Blue dough bowl,** antique, $275—Evergreen Antiques (R), 120 Spring St., New York 10012; 212–966–6458. **Crackle glaze porcelain bowl** with gold-leaf handles, by Tom Beverley, $627—Modernage (R), 795 Broadway, New York 10011; 212–674–5603. **Peach mohair throw,** $140/ea.—Palais Royal (M), 923 D. Preston Ave., Charlottesville, VA 22901; **Stonecroft armoire,** #281-144, $2,025; **side chair,** #A6023, $582; **Windsor chair,** #281-582, $340—Bernhardt Furniture (M), Box 740, Lenoir, NC 28645; 704–758–9811. **Antique Indian clubs,** $250-$350—Susan Parrish Antiques, 390 Bleecker, New York; 212–645–5020. **Large yellow bowl,** $1,250—Pierre Deux Antiques, 369 Bleecker, St. New York 10014; 212–243–7740; stores: 800–979–3911.

● *Pages 74 and 75: Bedroom:* **Journeyman highbed,** Logan Inn Collection, #295-457, queen size, $1,240; **two slipper chairs,** #T5830, $737/ea. with Bernhardt fabric #942-040B; **ottoman,** #T4000, $395 with Bernhardt fabric, #942-040B; **chair with shirred skirt,** #A6216, $832 with Bernhardt fabric, 906-040A—Bernhardt Furniture (M), Box 740, Lenoir, NC 28645; 704–758–9811. **Duvet fabric, curtain border and one pillow,** #657713, Woodland Toile, delft, $26/yd. lined with #657723, Brookstripe, delft, $26/yd.; **curtains,** #31K7361, Starlight Chintz, $11/yd., jade border, Woodland Toile, blue, $11/yd.; **pillow fabric,** #645752, Pompeii, thistle, $26/yd. and #657713, Woodland Toile, delft, $26/yd.—Waverly Fabrics (M), 79 Madison, New York 10016; 800–423–5881. **Green wicker Lloyd Loom table,** $175—Paula Rubinstein (R), 240 Lafayette St., New York 10012; 212–966–8954. **Bakelite dresser set,** $570—John Rosselli International (R, T); 523 E. 73 St., New York 10021; 212–772–2137. **Painted candlesticks,** 19th c., $275/pr.—The American Wing Antiques (R), Main St., Bridgehampton, NY 11932; 516–537–3319. **Sheets,** Orphee, $280/set, European shams $100/pr.; **blue mohair throw,** $140—Palais Royal (M), 923 D. Preston Ave., Charlottesville, VA 22901; stores: 800–979–3911. **Antique runner,** $2,000—Susan Parrish Antiques (R), 390 Bleecker St., New York 10014; 212–645–5020. **Small hooked rug,** antique, $850—Kelter Malcé Antiques (R), 361 Bleecker St., New York 10014; 212–989–6760. **Pine table,** 19th c., $700; **shaving mirror,** 19th c., $700—Evergreen Antiques (R), 120 Spring St., New York 10012, 212–966–8954. **Antique mosaic tile urn,** $1,800—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212–861–4390. **Floral pillow,** c. 1940, $75; **green pail,** $120; **wedding basket,** $125/for 3—Mary Emmerling's American Country Store (R), Main St., Easthampton, NY 11937; 516–324–BARN. **Shepherd's crook fireset,** $275; **Hessian soldier andirons,** $250—William Jackson (R), 3 E. 47 St., New York 10017; 212–753–9400. **Antique metal urns,** $180/pr.; **mercury glass vase,** $34.50; **finial,** $975/pr.—Elementary Antiques (R), Route 27, Bridgehampton, NY 11932; 516–537–1484. **Green-and-gold oval mirror,** 19th c., $575—Betty Jane Bart Antiques (R), 1225 Madison, New York 10028; 212–410–2702. **Marseilles spread,** $330—Trouvaille Francaise (R); by appointment, 212–737–6015. **Screen,** antique, $1,950—Pierre Deux Antiques (R), 369 Bleecker St., New York 10014; 212–243–7740.

NEW FACES

● *Pages 76 and 77:* **Designer: Tom Scheerer**—Bilhuber, Inc., 19 E. 65 St., New York 10021; 212–517–7673. **Sisal carpet,** available through—Rosecore Carpet Co., 979 Third Ave., New York 10022; 212–421–7272. Call for architects folders. **Contemporary cast-iron Japanese plate** (on mantel) available through—Robert Homma William Lipton, 27 E. 61 St., New York 10021; 212–593–4341. **Philippine bamboo ladder**—Tucker Robbins Antiques, 300 E. 51 St., New York 10022; 212–832–3092. **Lacquer birch panel work table,** made to order—Bilhuber, Inc., 19 E. 65 St., New York 10021; 212–517–7673.

● *Pages 78 and 79:* **Designer: Mary Drysdale** of Drysdale Design Associates for the Women's Committee for the National Symphony Orchestra Decorators' Showhouse 1990—Drysdale Design Associates, 1634 I St. #900, NW, Washington, DC 20006; 202–628–3456. **Custom designed pillows and slipcovers** by Mary Drysdale. **Pillow appliqué work**—Rebecca's Perfect Pillows, 1738 Corcoran St., NW, Washington, DC 20009; 202–387–3941. **Yellow fabric,** #6569.01/161; **pink fabric,** Flamingo, #6569.01/363—Brunschwig & Fils, 979 Third Ave., New York 10022; 212–838–7878. **White fabric,** Skyline Mills natural chintz; **Blue fabric,** Skyline Mills Dove Grey chintz—Skyline Mills, 4111 Howard Ave., Kensington, MD 20895; 301–564–1100. **Black fabric,** #7282—Kravet, 225 Central Ave., South, Bethpage, NY 11714-4990; 516–293–2000. **Black-and-white-stripe slipcover fabric**, St. Croix Stripe, #P897—Westgate, 1000 Fountain Parkway, PO Box 534038, Grand Prairie, TX 75053-4308; 800–527–2517. **Tall chair with slipcover,** Hill House McIntosh—Atelier International 235 Express St., Plainview, NY 11803; 516–935–6700. **White settee,** fabricated by Hans Krogh Upholsterer, 54 W. Baltimore St., Taneytown, MD 21787; 301–756–2724. **Fabric,** #3-183 Hammered satin, color chalk—Westgate, 1000 Fountain Parkway, PO Box 534038, Grand Prairie, TX 75053-4308; 800–527–2517. **Quilting of fabric for seat of settee**—Virginia Quilting Co., 813 N. Mecklenberg Ave., South Hill, VA 23970; 804–477–7166. **Black tray table with gold filigree edge**, by Niermann Weeks Co. represented by—J. Lambeth & Co., Ste., 305, 300 D. St., SW, Washington, DC 20024; 202–646–1774. **Stenciling**—The Stencil Workshop, 5090 Ten Oaks Rd., Clarksville, MD 21029; **Sheraton black-and-gilt armchair with caned back and seat,** c. 1800—Hyde Park Antiques, Ltd., 836 Broadway, New York 10002-4899; 212–477–0033. **Regency chair,** ebony satin lacquer with gold-leaf accents, available as side chair and in any finish—Lewis Mittmann, Inc., 214 E. 52 St., New York 10022; 212–888–5580. **Standing metal candelabrum,** #346; **metal candleholder,** #283 (on stump table)—Ironware International, 1915 Charlotte Ave., Ste., 110, Nashville, TN 37203; 615–329–1700. **Stump table,** designed by Mary Drysdale in collaboration with Craftsman Thomas McCanna; **Bird bowl,** by Thomas McCanna—Marketing Equities International, Inc., 5 Somerset Rd., Provincetown, MA 02657; 508–487–0362. **Tea cups and saucers,**—L.S. Collection, 225 Fifth Ave., New York 10010; 212–679–1120.

(Continued on page 126)

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PRODUCT INFORMATION

Continued from page 125

CLASSIC APPEAL

● *Pages 80 and 81.* **Ground relief decoration,** Lincrusta Frieze, #RD 1958, 33' x 11 ¼", $114/roll—West Coast: call Classic Ceilings, 800–992–8700. East Coast: call Bentley Brothers, 800–824–4777. **Paint:** Pink, 1B-009; Green, 2C-563—Benjamin Moore. **Mantel,** #714, $3,600—Architectural Paneling (R, T), 979 Third Ave., New York 10022, 212–371–9632. **Wallpaper panels,** Aurora pattern, style #14224.06, $99/roll—Brunschwig & Fils (T); available at Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830, 203–625–0184. **Dhurrie rug,** 9' x 12', wool, $3,899—ABC Carpet & Home (R), 888 Broadway, New York 10003, 212–473–3000. **Patina "Music" chest of drawers,** $4,900—Patina (M), 351 Peachtree Hills Ave., NE, Suite 236, Atlanta, GA 30305, 800–635–4365; available at—Florence de Dampierre Ltd. (R), 79 Greene St., New York 10012, 212–966–5474. **Andrea recamier,** $3,500 (COM)—Avanti (R, T), 497 Main St., Farmingdale, NY 11735, 516–293–8220. **Fabric** on recamier, 100% silk, bath green, #32164/6-0, $129/yd.—Clarence House (T); available at Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830, 203–625–0184. **Janus chair** against wall, $1,920, by Patina; available at—Florence de Dampierre Ltd. (R), 79 Greene St., New York, 10012, 212–966–5474. **Wallpaper** on standing screen, Constantine, #190032, shell color, $75/roll; **seat cushion fabric** on Janus chair, Constantine, #190032, shell color, $44/yd.—Hobe Erwin Collection, F. Schumacher & Co. (T), 939 Third Ave., New York 10021. **Long tabouret bench,** $466; **wheat-heart armless chair,** $700—Country Swedish (R, T), 35 Post Road West, Westport, CT 06880, 203–222–8212. **Regency easel,** #1002, $600—Port Royal (M); write for stores: PO Box 399, Gastonia, NC 28053; available at Decorator's Walk (T), 160 E. 56 St., New York 10022, 212–688–4300. **Engraving,** by Eugene Bourgeois, c. 1805, unframed, $850—Ursus Books and Prints (R), 981 Madison, New York 10021, 212–772–8787. **Demilune satinwood Queen's table,** $7,500—Cricket on the Hearth (R), 13051 Abercorn Expressway, Savannah Crossing, Savannah, GA 31419, 912–927–4109. **Two Regency urns,** $500/ea.—Mottahedeh (T) 225 Fifth Ave., New York 10010, 212–685–3050; at major department stores.

● *Pages 82 and 83.* **Decorative painting**—Frank Figaro, Rae Rau, Painted Decoration Studio, 344 W. 38 St., New York 10018, 212–967–1533. **Paint:** Blue, #2A-787; White, #1A-980—Benjamin Moore. **Columns,** antique, $1,000/ea.—ABC Carpet & Home (R), 888 Broadway, New York 10003, 212–473–3000. **Tryon Palace sconces,** #3296, Wedgwood, $450/ea.—Port Royal (M); write for stores, Box 399, Gastonia, NC 28053. **Adam-style oval mirror,** $3,300—Mirror Fair (T); Available through Macy's Corner Shop Antique Galleries (R), 131 W. 34 St., New York 10001, 212–560–4049, and The Lynn Hollyn Store (R), 520 Madison Ave., New York 10022, 212–319–0520. **Hand-painted Directoire-style chest,** #D124, $2,700—Timeless Design (M), PO Box 2711, Seattle, WA 98102, 206–728–6255. **Two round-back Adam-style chairs,** #5039-1, $1,204/ea. (COM)—Hickory Chair (M), Mark Hampton Collection, PO Box 2147, Hickory, NC 28602, 704–328–1801. **Fabric** on round-back chair, Kedleston, color Wedgwood, $72/yd. through your designer—Quadrille (T), 979 Third Ave., New York 10022. **Armchair,** Devoncourt Collection, $739—Drexel; for information 800–447–4700. **Seat-cover fabric** on armchair, Sologne, color cirrus, $75.90/yd.—Westgate Fabrics (T), 1000 Fountain Parkway, Grand Prairie, TX 75050; 800–527–2517. **Jacqueline love seat,** $2,850 (COM)—Avanti (R, T), 479 Main St., Farmingdale, NY 11735, 516–293–8220. **Fabric** on loveseat, Empire Stripe, light blue, $134.50 through designers—Quadrille (T), 979 Third Ave., New York 10022. **Antique music stand,** openwork, from the Von Bulow collection, $9,500—Florence de Dampierre Ltd. (R), 79 Greene St., New York 10012, 212–966–5474.

THE FLORIDA KEY

● *Pages 84 to 91.* **Architect: The Jan Abell Kenneth Garcia Partnership,** partner in charge of project: Jan Abell; partner in charge of design: Kenneth Garcia; assistant designer: Alton Isings—2201 Dekle Ave., Tampa, FL 33606, 813–251–3652. **Interior designer and lighting consultant:** Davis Mackiernan, 210 W. 19 St., New York 10011, 212–627–5200. **Structural Engineer: Courtney Wright,** Wright Engineering, 3614 Hudson Lane, Tampa, FL 33606. **Mechanical engineer: Ed Spivey,** 5535 Memorial Hwy., Tampa, FL 33606. **Contractor:** S & M Constructors, Inc., 699 Clay St., Winter Park, FL 32789-4591. **Boathouse contractor**—Michael Rich, Chuluota, FL 32766. **Structure type:** Existing house, concrete masonry units with standard wood trusses, new construction, wood frame with stucco on pilings. **Roof,** concrete flat tile on gables; Single-Ply on flat roofs—Monier Roof Tile, 4425 US Hwy. 92 East, Lakeland, FL 33805; 813–665–3316. **Exterior paint,** white with blue accent trim—Benjamin Moore. **Paint contractor**—Zolatone Interior Paint System, A Surface Protection Industries Co., 3411 15 St., Los Angeles, CA 90023. **Insulation:** Alfoil on existing house, 6" batt insulation on new exterior walls. **Windows**—Kolbe & Kolbe (M), 1323 S. 11 Ave., Wasau, WI 54401; 715–842–5666. **Doors:** Superior Trim & Door Inc. (M), 1977 High St., Longwood, FL 32750; 305–321–4410. **Floors,** second floor: oak tongue and groove, first floor, Mexican concrete tile—Mosaico Tile Co., 4820 Okara, Temple Terrace, FL 33617. **Cabinets:** plastic laminate, advanced designs by David Sprague Inc.—Plastic Laminate & Wood Veneer Castor Inc., 1701 Green St., Tampa, FL 33607; 213–254–1171. **Lighting:** Davis Mackiernan, 210 W. 19 St., New York 10011, 212–727–2383; 212–627–5200. **Hardware**—Omnia Industries Inc., 49 Park St., PO Box 263, Montclair, NJ 07042; 201–746–4300. **Fireplace:** Superior prefabricated fireplace encased in marble—by Steward-Mellon Co., 5101 E. Hillsborough Ave., Tampa, FL 33634; 813–621–3577.

● *Pages 88 and 89.* Living room: **Peach mohair throw; custom-made wool rugs**—ABC Carpet & Home (R), 888 Broadway, New York 10003, 212–473–3000. **Bellato Trittico cocktail table,** glass top, black metal base; Atelier International Menhir side table, Atelier International Wink lounge, and Atelier International Luck sofa designed by Toshiyuka Kita—Stilnovo (R, T), 370 Altara Ave., Coral Gables, FL 33146; 305–441–9007. *Dining room:* **place mats; napkins**—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Framed photograph,** by Bryan Ogelsby—Lieberman & Saul Gallery (R), 155 Spring St., New York 10012; 212–431–0747. **Light fixture**—Jerry Style (R), 23 E. 4 St., New York 10003; 212–353–9480.

WASHED WITH COLOR

For how-to instructions and additional decorating ideas, write for the free booklet Wood & Wicker Colorworks; Rit Dye, Dept. #189, PO Box 2932, Young America, MN 55399-2932.

● *Pages 92 to 97.* **Designer: Richard Kollath,** RD 1 Box 436, West Hurley, NY 12491; 914–331–9086. **Wardrobe,** #5501, $458—Mastercraft, S. J. Bailey & Sons, (M), PO Box 329, Clarks Summit, PA 18411; 717–586–1811. **Birdhouse,** $220; **small basket** (in armoire), $24—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212–861–4390.

● *Pages 92 and 93.* **Storage bench,** #4003, $246; **Trestle bench,** #1964, $150—Mastercraft, S. J. Bailey & Sons (M), PO Box 239, Clarks Summit, PA 18411; 717–586–1811. **Birdhouse,** $290; **watering can,** $250—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212–861–4390.

● *Pages 94 and 95.* **Wardrobe,** #5501, $458—Mastercraft (M), PO Box 239, Clarks Summit, PA 18411; 717–586–1811. **VIP sofa,** $599.99; **two VIP chairs,** $199/ea.; **rice rug,** $.69/sq. ft.; **assortment of baskets**—Pier 1 Imports (R), 301 Commerce St., Fort Worth, TX 76102; 817–878–8000. **Old hickory rustic rocking chair,** $300; **old hickory armchair,** $175—Rural Delivery Antiques (R), 45 Main St., Rosendale, NY 12472; 914–658–3485. **Wood finials,** American antiques, $3,375/pr.—Hamilton Hyre, Ltd. (R), 413 Bleecker St., New York 10014; 212–989–4509. **Blue candlesticks; blue vase; small vase** (holding pencils)—Veen & Pol Inc. (R), 399 Bleecker St., New York 10014; 212–727–3988. **Five-panel screen,** early 19th c., French, $12,500; **terra-cotta baluster lamp,** $2,200/pr.; **earthenware pots,** $75 to $185—Pierre Deux Antiques (R), 369 Bleecker St., New York 10014; 212–243–7740. **Engraving,** original 18th c., hand-colored by Johann Weinmann—Ursus Books and Prints (R), 981 Madison Ave., New York 10021; 212–772–8787. **Curtains,** 100% Irish linen casement, $48/yd.—Henry Calvin Fabrics (T), 290 Division St., San Francisco, CA 94103; 415–863–1944. **Throw**—Treadles (R), 351 Bleecker St., New York 10014; 212–633–0072.

● *Pages 96 and 97.* **Geranium painting,** $1,550—Pierre Deux Antiques (R), 369 Bleecker St., New York 10014; 212–243–7740. **Heart box,** $25—Sweet Nellie (R), 1262 Madison Ave., New York 10128; 212–876–5775. **Blue sandwich glass tiebacks,** $45/pr.—Thumbprint Antiques (R), PO Box 159, Stone Ridge, NY 12484; 914–687–9318. **Green splatter pasta bowl,** #04011, $25—Keesal & Mathews (R), 1244 Madison Ave., New York 10128; 212–410–1800. **Virginia country quilt,** $385—Midtown Antiques (R), 49 Main St., Rosendale, NY 12472; 914–658–9027. **Iron crow, white pitchers, bench table, stool, desk, chair next to desk, chair on desk, hat**—private collection.

COOK'S TOUR

● *Page 108.* **Botanical and Shell decoupage plates,** $350–$400—The Pablo Manzoni Company Ltd. (M), 465 Park Ave., Ste. 261, New York 10022; 212–355–5700. Also available at Neiman-Marcus and Henri Bendel. **Remi,** 145 W. 53 St., New York 10019; 212–581–4242. **Rose Baskets,** $85—Beautiful Flowers, 15 W. 26 St., New York 10010; 212–686–5569. **Turbo espresso maker,** Braun Espresso Master E200T, $119—Braun, Inc., 66 Broadway, Rt. 1, Lynnfield, MA 01940; 617–596–7300. Also at fine department and specialty stores. ■

A SPECIAL CATALOG REPORT

SERVICE IS THEIR STYLE

TODAY 91.7 million* shop-at-home Americans rarely set foot in crowded retail stores. For them the catalog has replaced the salesperson.

If you have never been bitten by the mail order bug you may be asking "what do these millions of people know that I don't?" The answer is easy. The variety of merchandise offered by mail these days is incredible and the service is equally enviable.

For example, something as basic as plants from Jackson & Perkins to something as sumptuous as a suede chemise from Saks can be purchased from catalogs. With very few exceptions, no matter which catalog you're shopping, you'll find top quality merchandise, beautifully photographed and displayed, accompanied by a paragraph (or more) of descriptive copy that tells you everything you want to know.

If you still have questions, dial the magic toll free number. At Dorothy's Ruffled Originals a "trained home fashion consultant" answers your call for assistance. Problems of fabric selection, window measurement, etc., get professional treatment.

New on the mail order horizon is Madeleine whose elegant (affordable) European fashions are being introduced to America. "Remember" Madeleine says, "our customer service advisors are standing by 8:00 a.m. to midnight to answer any question you may have including advice on any aspect of fashion".

If you've been bemoaning those halcyon days when stores were staffed with salespeople galore, who knew their merchandise and cherished their customers . . . take heart! The lost art of old-fashioned, grade-A customer service is alive and flourishing in mail order land.

NO report is complete without mentioning the Horchow Collection. Roger Horchow, mail order purveyor supreme writes: "We are 100% committed to making your phone order an easy and enjoyable experience. Our top notch representatives are happy to answer any question you may have concerning our merchandise. No obstacle is too big, no question too small".

Certainly this is a far cry from retail stores where (more often than not) the salesclerk (if you're lucky enough to find one), has little information and is merely an order taker and cashier.

There is of course, always a possibility that you will not be pleased with your purchase or that something arrives damaged. Not to worry. Unconditional, broad and lenient return policies are the norm. Rest assured, mail order service does not stop once you receive your package. Most veteran catalogers even include a return label with your packing slip so merchandise is as easy to return as it is to order.

There's a very personal side to the mail order business, and let's face it, in a world of mega-corporations it's nice to know someone cares. And no one cares more than the Fitzpatricks who own Country Curtains. "Although we have grown by leaps and bounds, Jack and I still pay attention to the many details of Country Curtains and always will", Jane promises her customers. "You can depend on us to give each order individual attention. We'd love to hear from you", she says. And she means it!!

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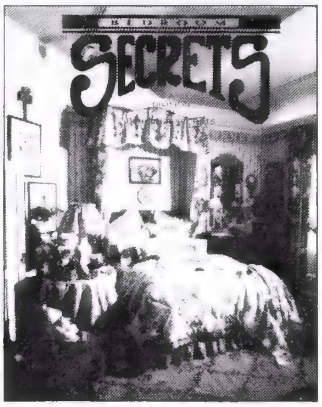
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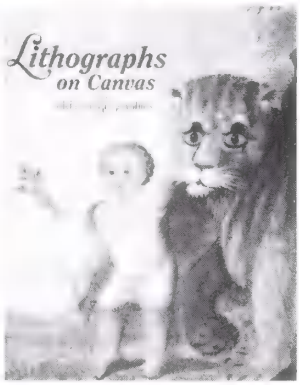
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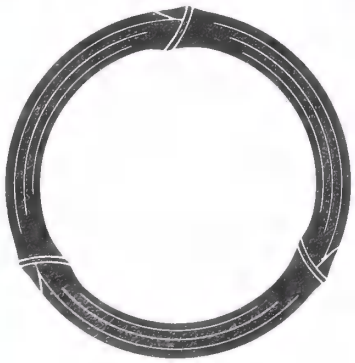
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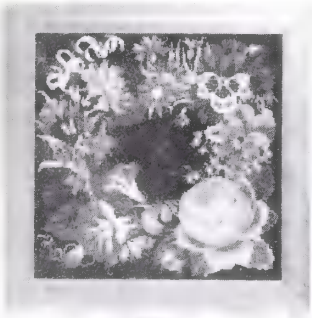
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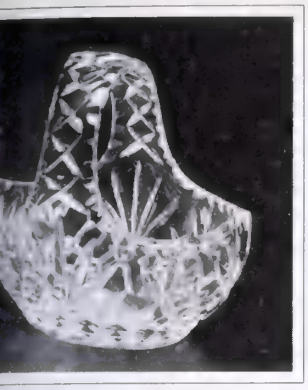
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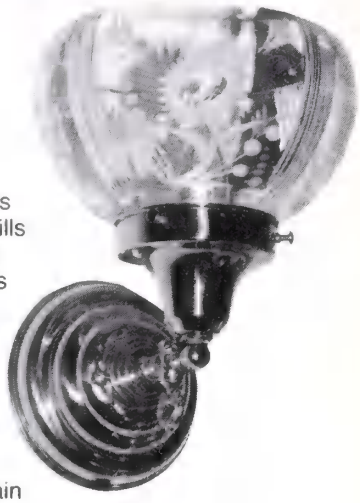
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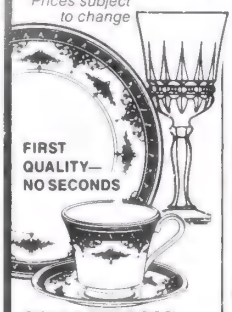
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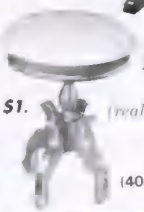
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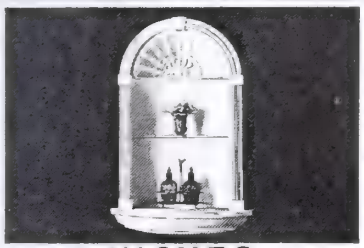
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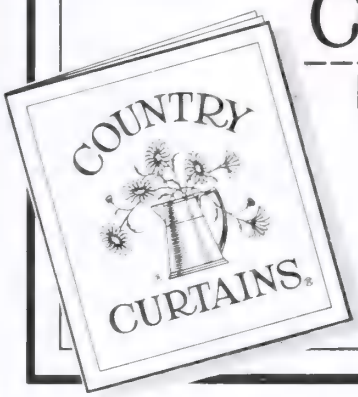
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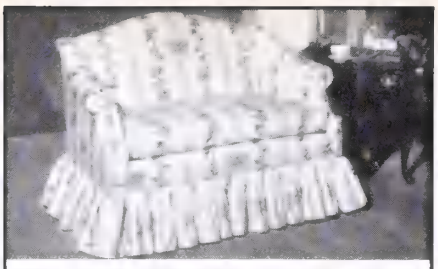
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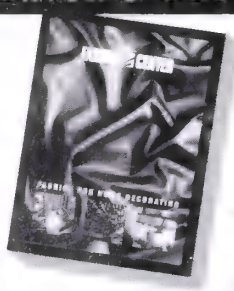
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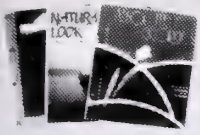
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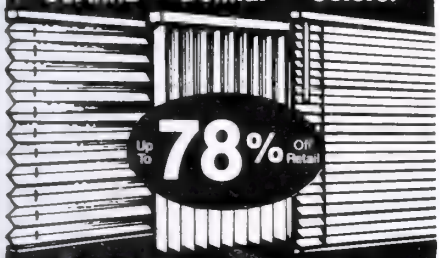
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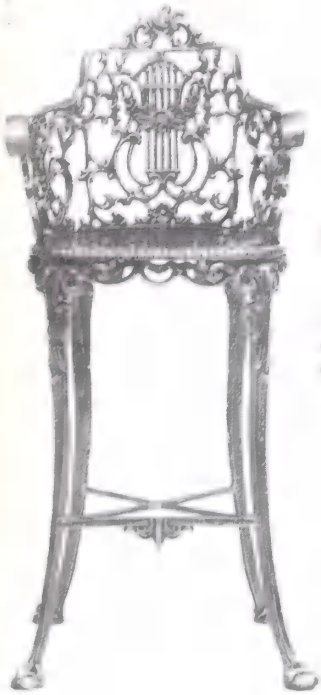
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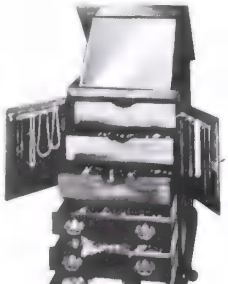
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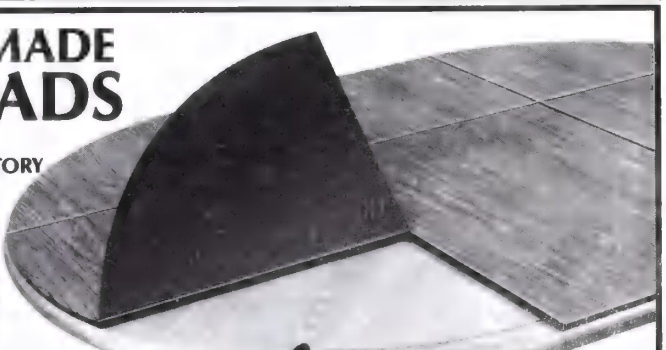
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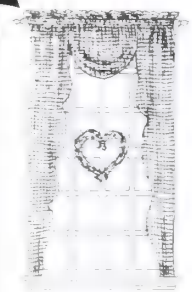
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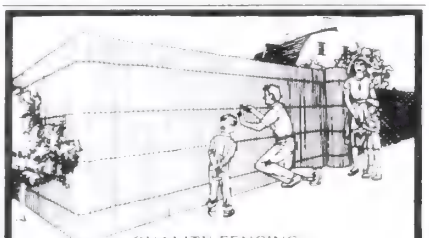
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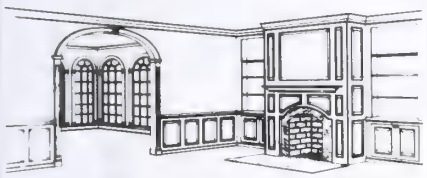
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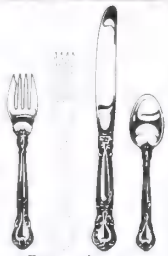


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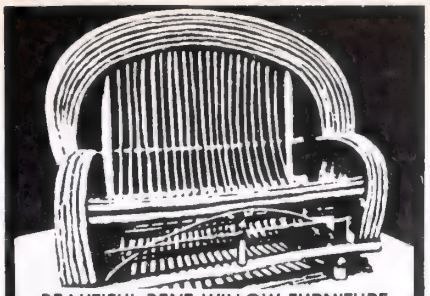
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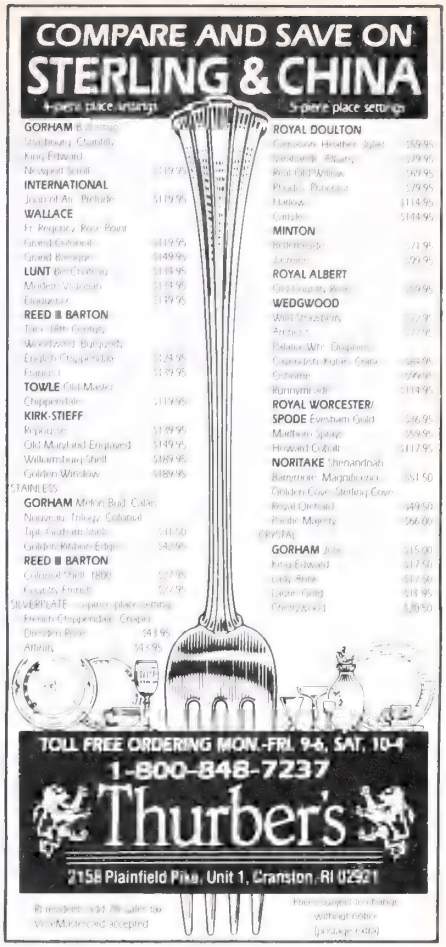
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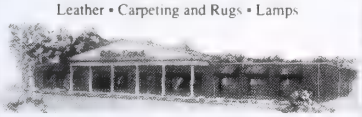
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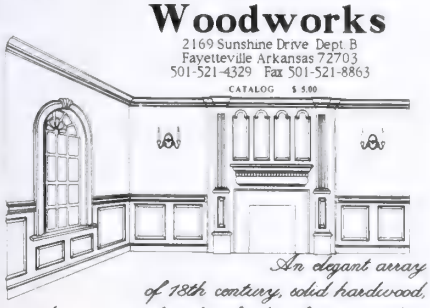
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By Rhoda Jaffin Murphy

Friend of the Earth



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Crusaders come in unlikely guises. Harriet Beecher Stowe, according to Abraham Lincoln, was "the little lady" who started the Civil War. Rachel Carson, another earth shaker, was a shy, gentle spinster. But she wielded great power with her pen. In 1972, eight years after Rachel Carson's death, a newspaper editor wrote, "A few thousand words from her and the whole world took on a different direction."

Carson could write with a novelistic combination of lyricism and suspense, yet she could lay the facts on the line when she had to. In her landmark book *Silent Spring*, Carson wrote: "Along with the possibility of the extinction of mankind by nuclear war, the central problem of our age has ... become the contamination of man's total environment with substances of incredible potential for harm—substances that ... even penetrate the gene cells to shatter or alter the very material of heredity ...."

Today, these words would not raise an eyebrow, but in 1962 when *Silent Spring* was published, the concept shocked the nation.

To understand Rachel Carson's impact, it is important to understand her times. When she wrote her three books on the sea, followed by *Silent Spring*, no environmental movement existed. Agricultural pesticides developed during World War II to kill the mosquitoes that spread yellow fever and malaria came to be considered the agricultural equivalent of miracle drugs. Substances such as DDT and dieldrin enabled farmers to rid their crops of insect pests and helped American agriculture flourish.

But the miracle had terrible consequences we are still trying to undo. Far more than the targeted insects were killed. Bald eagles, hawks, songbirds, butterflies and fish began to die off. Groundwater and soil were gradually poisoned. Wildflowers were ravaged as states found it cheaper to spray chemicals along highways than to mow. Rachel Carson was the first to sound the alarm.

Only a writer as eloquent as Carson could make a book on pesticides read like literature. *Silent Spring* stayed on *The New York Times* Best-seller List for 31 weeks, and by 1964 had sold 500,000 copies. In nearly 30 years, it has never gone out of print.

Although the chemical industry used all its well-funded might to discredit Carson and the book, her meticulous research stood up.



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Rachel Carson (1907-1964), a marine biologist and the author who alerted the nation to the perils of pesticides.

Carson died at the age of 56, but though her life was short, her legacy seems endless. Thanks to her and the movement she began, federal agencies were created to oversee the use of agricultural pesticides, and legislation was drafted to control their use. And when we hear robins in springtime and see butterflies, let's remember the quiet, brilliant crusader who knew why we were losing these fellow inhabitants of our earth. ■

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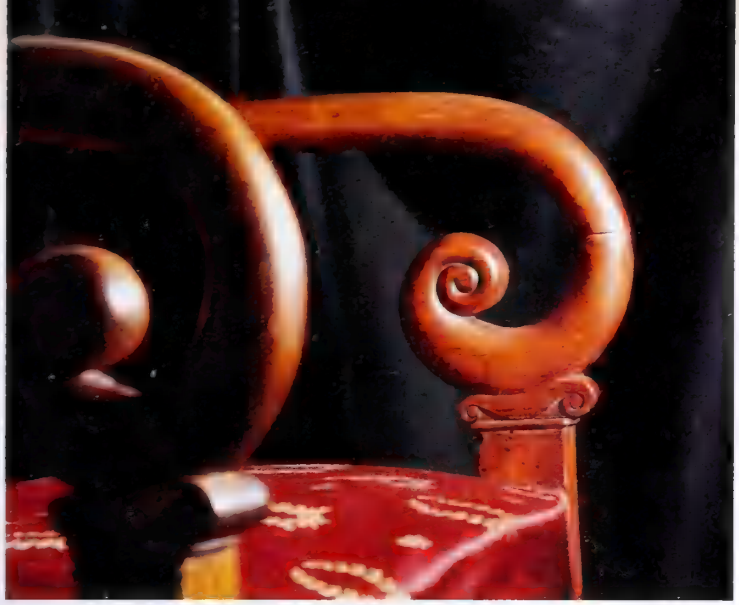
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On the cover: A round window at David Easton's weekend house frames a pergola vignette. For more of this upstate New York house, see page 64. Photograph: John Vaughan.

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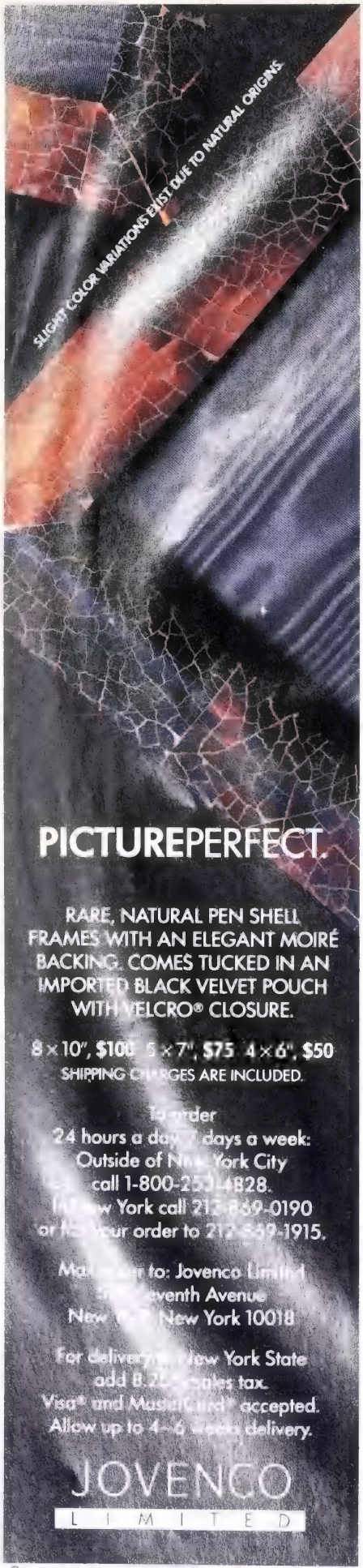
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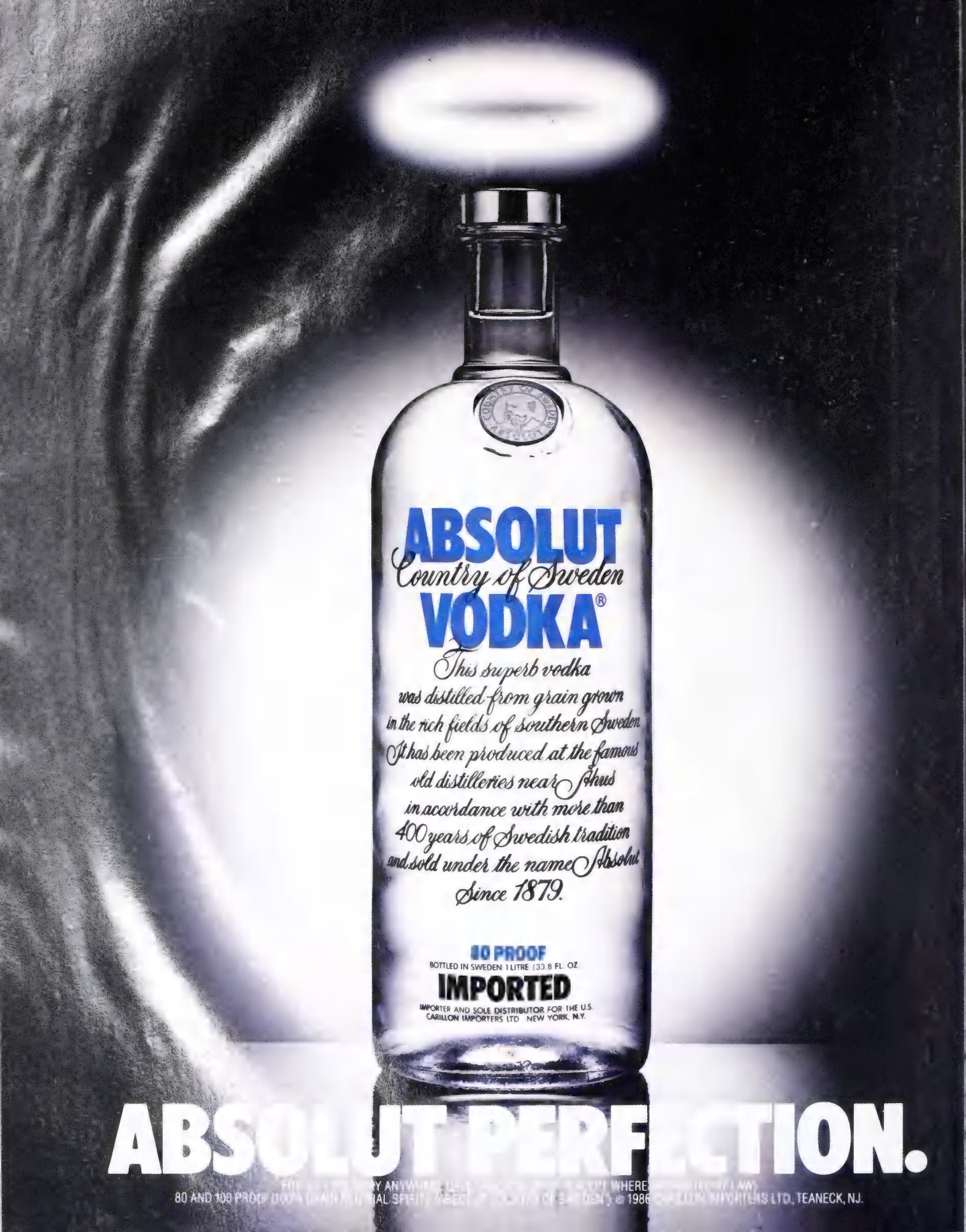
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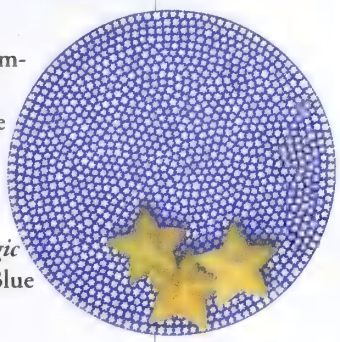






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JEFF McNAMARA

Within a perfect circle, Adam Tihany displays Venetian glass (right) above the bar at Manhattan's Remi Restaurant, which he designed and partly owns. *Remi, 145 West 53 St., NYC; 212–581–4242.*

A thousand tiny stars shine on a deep-blue glass plate made in the ancient murrine process (above left), $350, *from Aventura, 463 Amsterdam Ave., NYC; 212–769–2510.* Cool blue decanter (above right), $295, *at Bergdorf Goodman, 754 Fifth Ave., NYC; 212–753–7300.* A sapphire-blue compote (below), $165, has a bowl that sparkles with bubbles. *Biot, 47 Potter Ave., New Rochelle, N.Y. 10805; 914–632–0369.* ▶

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Editors Sally Clark & Dara Caponigro

Forging a new look: metal furniture by inventive designers and artisans around the country

The spiral-legged coffee table made of bronze (right) was inspired by a twisted branch that artist Mark Sciarrillo (below) found in the woods in Connecticut. The table starts at $2,500. *Black Rock Studio: 203–366–3039.*



NANCY HILL







ANDREW BOYD

A moving force in metal furniture, Mario Villa (above) began designing quirky pieces 10 years ago for his New Orleans gallery, then opened a Chicago shop. Napoleon Lamp (above right), $810; Villa chair (on which he is seated), $550. *Mario Villa: 504–895–8731 or 312–923–0993.* ▶

Lyrical iron furniture designed by Kate McIntyre (below left) and Brad Huntzinger (below right) evokes both bent twigs and neoclassical antiques (below center). They launched the furniture business after failing to find suitable pieces for rooms they were decorating as muralists. *Ironies, Inc.: 415–763–7347.*



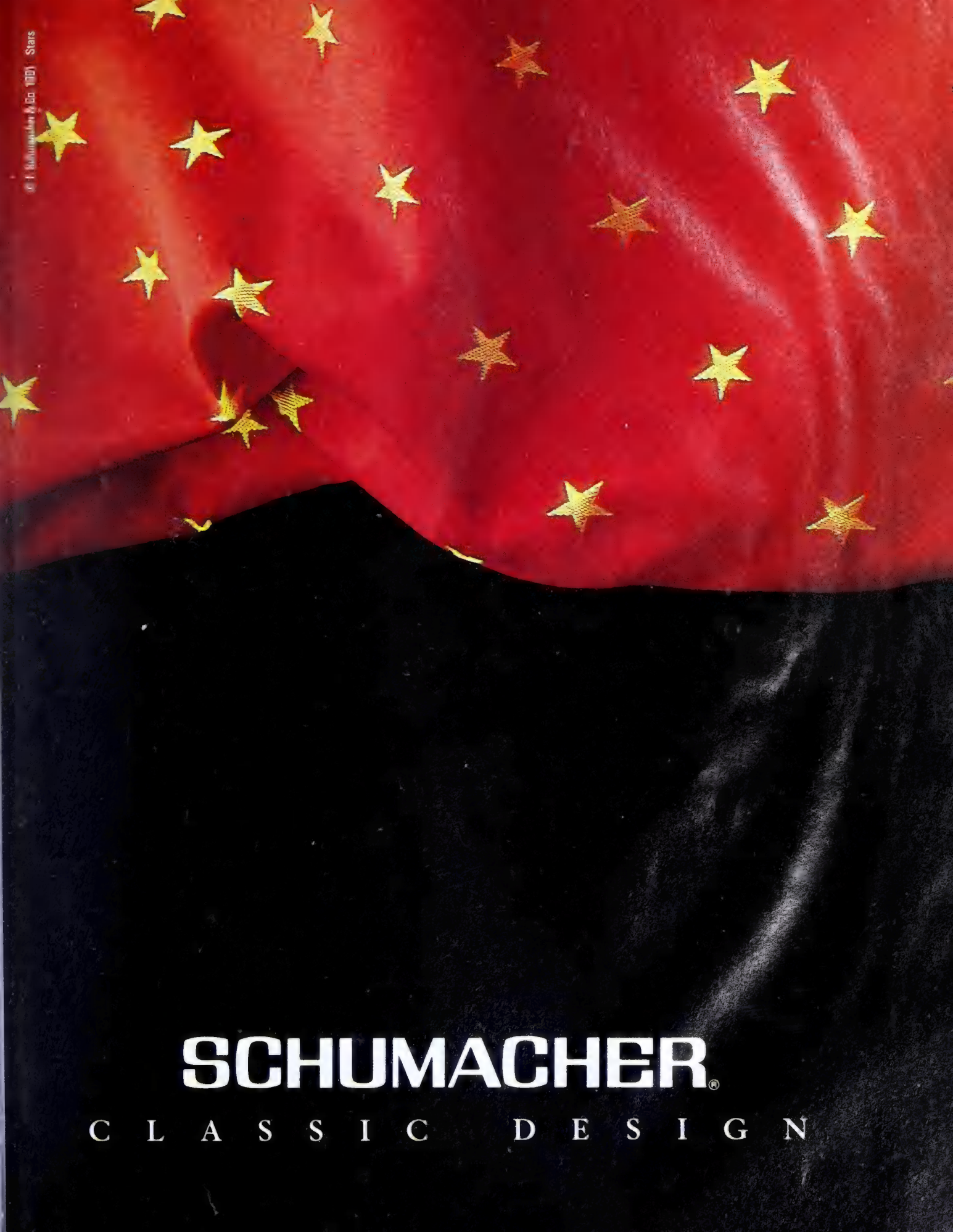


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A gueridon end-table base and Omega chair (right) come from the country workshop of Fletcher and Debra Coddington (below). Table, $570 in steel, $1,200 in stainless; chair, $910 in steel, $1,485 in stainless; catalog, $5. *Arrowsmith, Nine Partners Lane, RD 3 Box 19, Millbrook, N.Y. 12545; 914–677–5687.*



JEFF McNAMARA

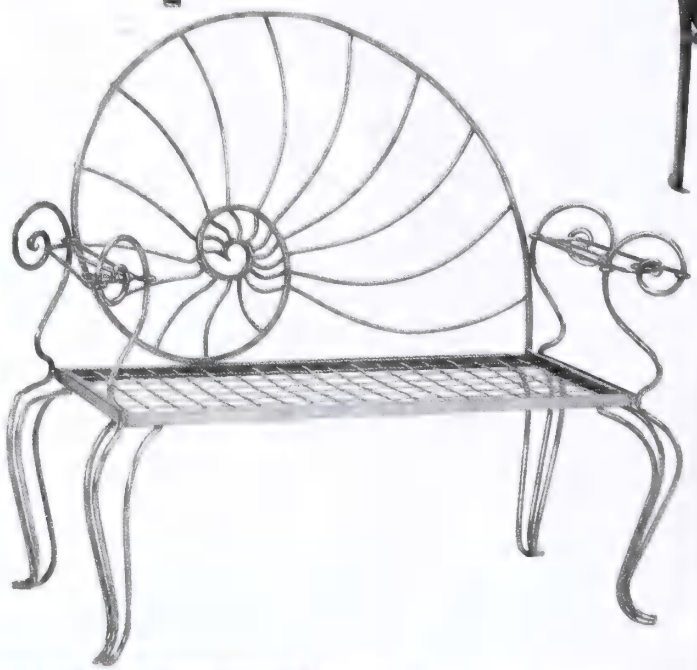
A witty metal piece can shake up the predictability of a room filled with wood and upholstered furniture



JOSEPH BRAUN



STEVE TAGUE



Operating since 1894, The Cincinnati Artistic Wrought Iron Works is thriving again after a quiet period. The firm has an archive of 6,000 master designs that owners Mark and Judy Radojits (above) are slowly reviving. Included are a Gothic-motif table (below), $885, and Excalibur steel bench (shown with owners), $1,200. New and notable: Nautilus bench (left), $1,900. The catalog is $25. *Call: 513–321–5429.* ▶



JOSEPH BRAUN

FOR MORE DETAILS, SEE PRODUCTION INFORMATION

COOKIE KINKEAD



Some of the most beautifully made metal furniture around comes from the California firm of Shannon & Jeal. Eight years ago, Michael Shannon (near left) and partner Peter Jeal (far left) started welding furniture in a garage. Now their bakers' tables and sleigh beds are sought by top decorators. Here they hold a best-selling mirror frame with cast medallions, from $660. New design: basketweave four-poster bed, starting at $3,300. The catalog is $10. *Call: 415–641–9444.*

As I See It #4 in a series
Rebecca Blake
'Another World'
Color-Saturated Photography



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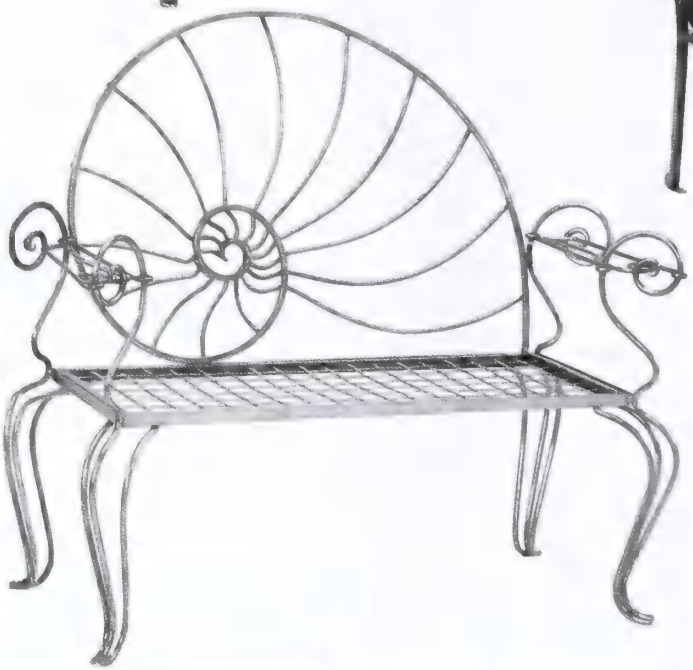
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A gueridon end-table base and Omega chair (right) come from the country workshop of Fletcher and Debra Coddington (below). Table, $570 in steel, $1,200 in stainless; chair, $910 in steel, $1,485 in stainless; catalog, $5. *Arrowsmith, Nine Partners Lane, RD 3 Box 19, Millbrook, N.Y. 12545; 914–677–5687.*



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A showcase for English decorating plus notable sources for linens, obelisks, seedboxes and reproduction furniture



WILLIAM POUNDS

The British Interior Design Exhibition, top showcase for British talent, provides one more reason to visit London this spring. Running May 23 to June 16, the event overlaps with the Chelsea Flower Show right next door. The design exhibition always promises a range of styles, from country house to the contemporary eclecticism of the writing room (above) designed for last year's show by Derek Frost Associates. *For information about the exhibition, to be held at The Design & Decoration Building: 011–44–71–730–2353.*



TOM McWILLIAM

A new mail-order collection of Land's End linens offers fitted sheets for thick mattresses, pure pima bath towels in 20 luscious colors—only $14—and beguiling patterns like Blazer Stripe sheets and French Batik comforter (below). *Catalog: 800-345-3696.*



JEFF McNAMARA

Crafted on the castle grounds, the Sudeley Castle Furniture Collection is based on some 20 pieces of a 16th-century English establishment's furnishings. Painted finishes dominate, as in the campaign chair (above), $1,980. *George Smith, Bennison Fabrics, Sudeley Castle Furniture, 73 Spring St., New York 10012; 212–226–4747.* ▶

Italian decorative papers inspired Brett [illegible]nberger to cre[illegible] own to [illegible] the hand[illegible] two- to thr[illegible] high [illegible] obelisks [illegible] designs [illegible] $350; far [illegible] $425). Cu[illegible] shapes and colors available. *Information: 415–664–8015.*

JEFF McNAMARA



Little wooden seedboxes (right) contain packets of seeds for a child's garden, $25.50, a Victorian cutting garden or a French kitchen garden, each $21. *The Gardener, 1836 Fourth St., Berkeley, CA 94710; 415–548–4545.*

JEFF McNAMARA



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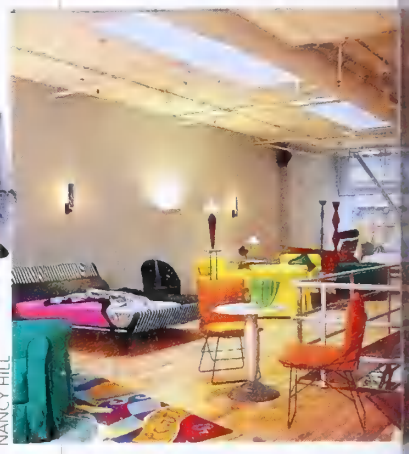


Architectural shapes and strong textures distinguish the topiaries (above) and dried-flower designs of Debra Felberbaum (below). The 23-year-old floral expert has adapted a look born in Paris and given it her own bold twist. Custom designs available. *Flowers Forever, 311 East 61 St., NYC 10021; 212–308–0088.*

NANCY HILL

The Italian firm of Driade produces some of Europe's best contemporary furniture, but buying it at retail has been limited to a handful of stores in Los Angeles, Philadelphia and Detroit. Now, entrepreneur David Van der Hurd (right) has brought Driade to New York. The airy retail shop (far right) sells bold, colorful and avant-garde pieces designed by Europe's leading stars, including Philippe Starck. *Driade, 212 E. 57 St., NYC 10022; 212–888–5375.*



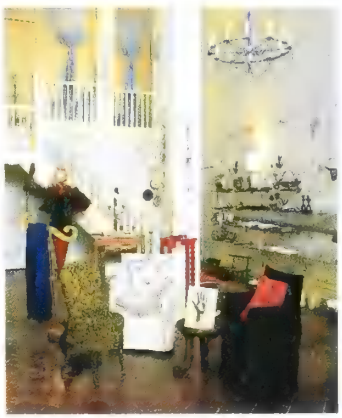


NANCY HILL

Shops to add to your address book for off-beat furnishings, Europe's leading-edge looks, sculpted flowers, young designers

Atlanta designer John Oetgen's shop is a magpie's trove of unusual furniture and accessories, such as silk-screened pillows with vividly colored heads inspired by Picasso paintings (behind him, below), $125. *John Oetgen, 2300 Peachtree Rd., NW, Atlanta, GA. 30309; 404–352–1112.* ■





A witty assemblage of wares (above) by young home-furnishings designers makes shopping interesting at *Chez M.A.C., 812 Post St., San Francisco, CA 94109; 415–775–2515.*



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By Rhoda Jaffin Murphy

Apostle of Americana

Wallace Nutting, author, photographer, furniture maker and collector, had a passion for colonial design



It is hard to believe that early-American furniture ever needed a champion. But that was the case in the early days of this century when Americans—suffering since Revolutionary times from a cultural inferiority complex—ignored or even discarded their own forebears' furniture in favor of European pieces.

One of the first and the most vocal, visible proponent of early-American decorative arts was Wallace Nutting, a New England furniture maker and collector, author and photographer who, more than anyone else in this century," says William Hosley, curator of decorative arts at the Wadsworth Atheneum in Hartford, Conn., "Wallace Nutting was responsible for popularizing American 17th-century furniture."

Nutting (1861–1941) was one of the first Americans to appreciate the beauty of what he called Pilgrim Century furnishings (the period—actually 150 years—from 1650 to 1800), and the first to realize that pieces surviving from colonial days were fast disappearing. But Nutting did more than just collect, he preached the virtues of colonial life and its furnishings with as much fervor as he had preached the Gospel earlier in life as a Congregational minister.



JOSEPH SZASZFAI

Wallace Nutting (near left) in a portrait by Wm. C. Loring. Far left: One of Nutting's best-selling water-colored photographs (1925). Below: A rare Massachusetts armchair, circa 1675, that was once in Nutting's collection.

"Nutting really believed it was his special mission to teach Americans about the life-style and folk culture of their colonial ancestors," says Hosley. "There is enshrined in the forms of furniture used by our ancestors," Nutting once wrote, "a spirit absent from the exotic shapes that come from Italy and France. We love the earliest American forms because they embody the strength and beauty in the character of the leaders of American settlement. These forms are the only tangible relics of our ancestors."

Right after World War I, these words were a call to action for a newly nationalistic America. "He was in the vanguard, looking at American furniture from a historical perspective," explains Philip Zimmerman, senior curator at Winterthur Museum in Delaware.

Wallace Nutting's infatuation with furniture was financed by a highly lucrative photography business. He made his first fame and fortune by selling hand-tinted photographic images. He concentrated on the farms, orchards and country lanes of rural New England and on ladies in colonial dress poised to pour a cup of tea or stitch a sampler. By 1925, Nutting estimated he had sold 10 million photographs from Boston to Seattle and stated that he was grossing $1,000 a day from his picture sales.

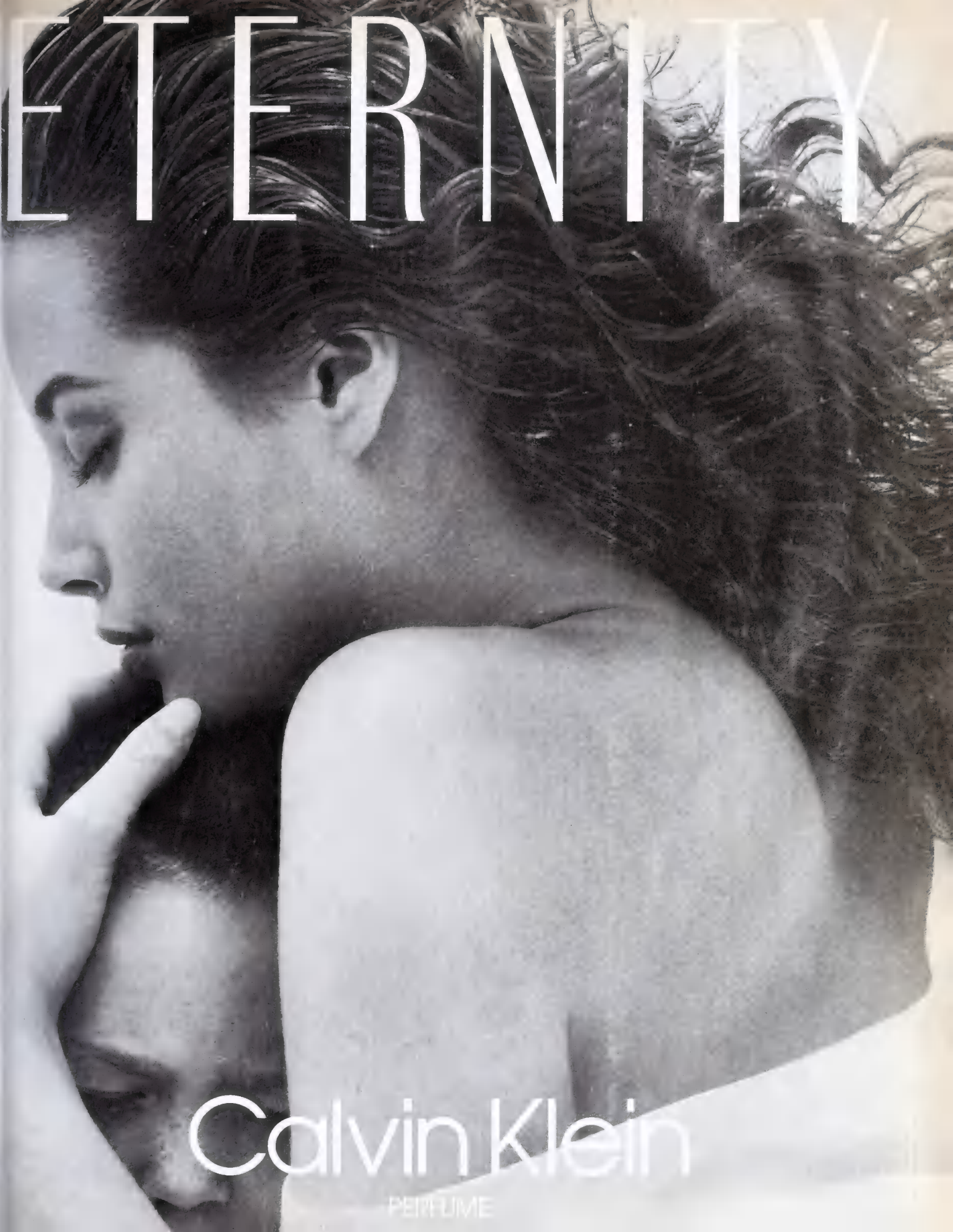
In an effort to make his colonial genre pictures as accurate as possible, Nutting searched for genuine American antiques to use as props. He even purchased and restored five historically significant pre-Revolutionary houses in New England for backgrounds. Then he opened these buildings to the public, creating our first museum houses. Soon the antique objects became as important to Nutting as his photographs.

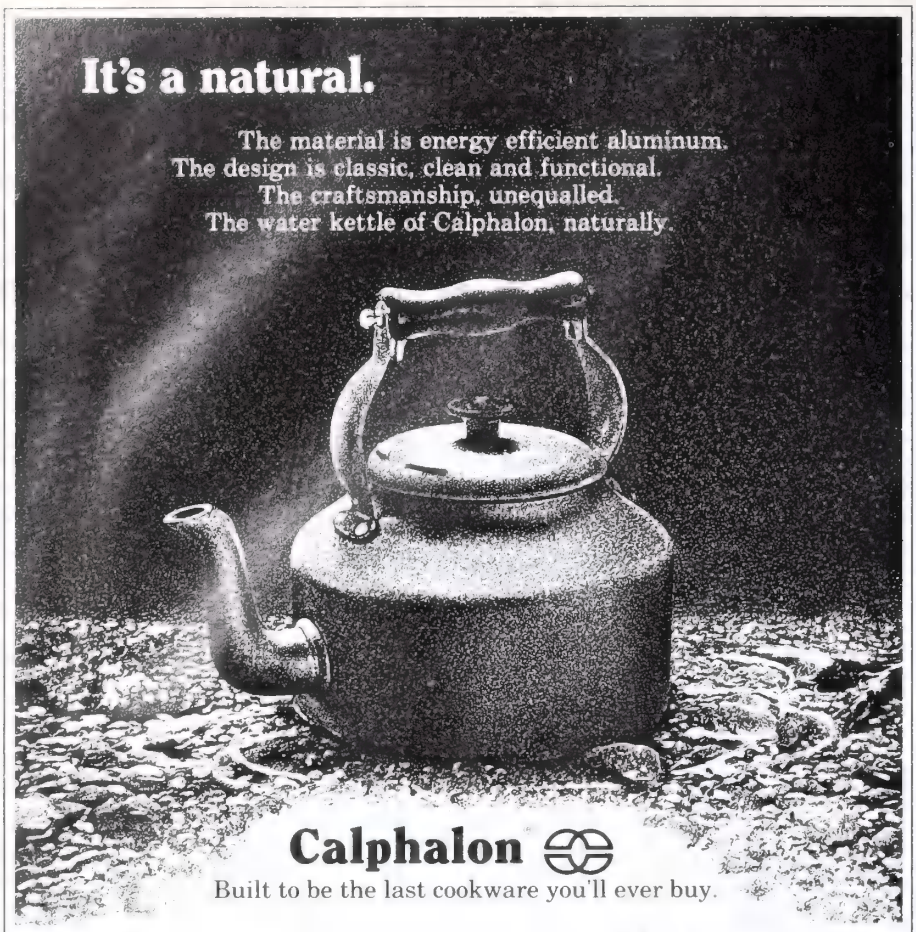
More and more involved in colonial antiques, he was

(Continued on page 28)

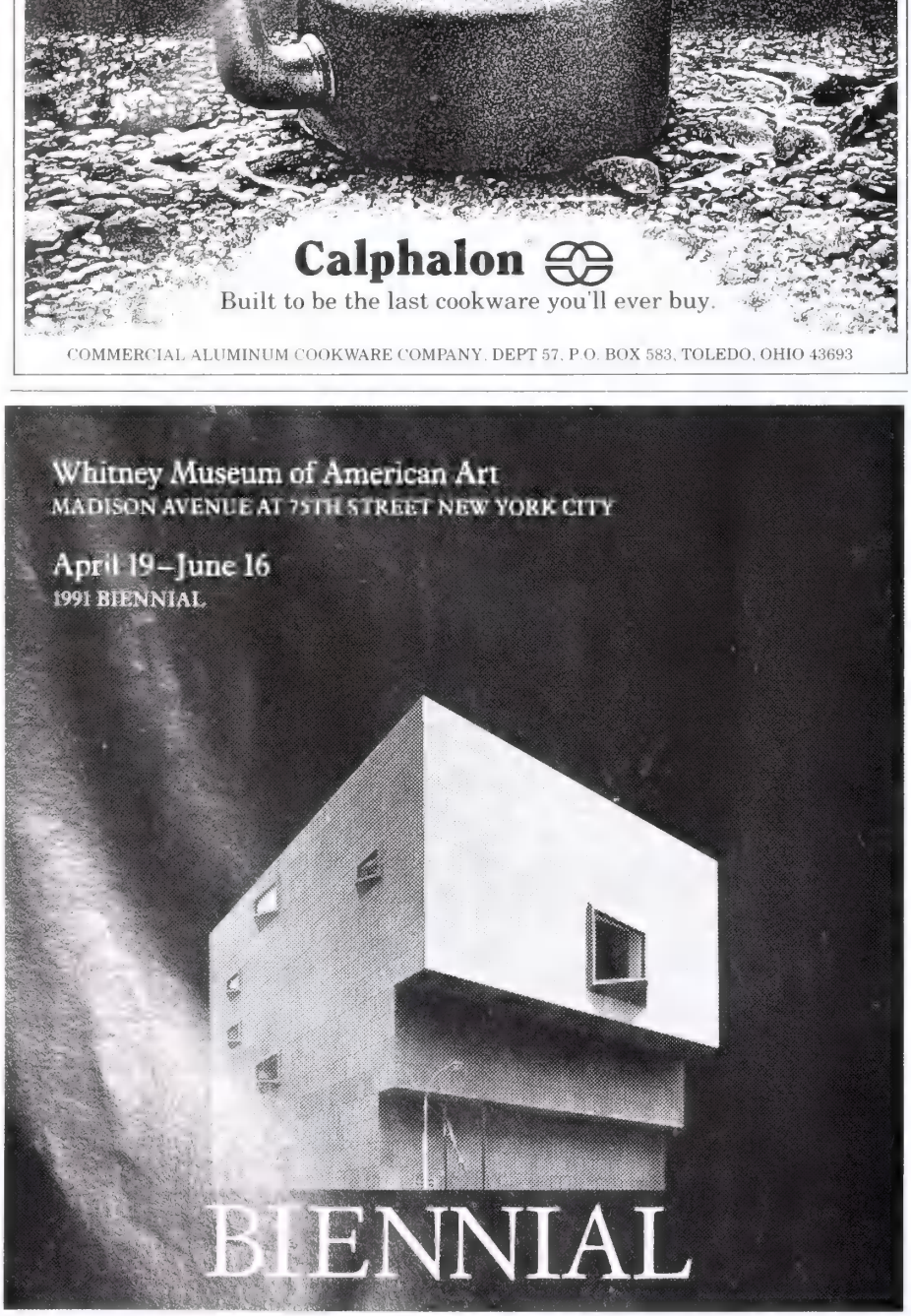


Painting Manville Collection, chair gift from J. Pierpont Morgan to Wadsworth Atheneum; all photos courtesy of Wadsworth Atheneum, Hartford


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APOSTLE OF AMERICANA

Continued from page 24

surprised by the lack of written informa tion about them and decided to fill th gap. His first book, *American Windso* (published in 1917), was instrumental i rescuing the colonials' favorite mode o seating—the Windsor chair—from ob scurity. It remains one of the most autho itative texts on the subject. His next book *Furniture of the Pilgrim Century* (pub lished in 1921), was the first to attempt t categorize and explore in detail America furnishings of the 17th century. But thes books were all but eclipsed by Nutting masterpiece, the three-volume *Furnitu Treasury* (1928-1933). This was not onl the first in-depth reference work on early American antiques but it is still, after mor than 60 years in print, one of the fines and most exhaustive books (now in tw volumes) ever written on the subject.

"Poet-capitalist" is how this man o many careers described himself. He wa born in 1861 in Rockbottom, Mass. "A hard place, perhaps, in which to begi life," he once said, "but still a good foun dation." The Civil War claimed the life o his father when Nutting was just three. H and his mother and older sister moved t Maine to live with an uncle so cruel he wa "like an ogre in a storybook," according t Nutting. A childhood of abuse and un ending chores helped fashion the charac ter of this driven man, who once declared "I think a man should make of his life th biggest job of which he is capable," an who considered idleness equal to sin.

Nutting worked his way through Phillips Exeter Academy, Harvard, Hart ford Theological Seminary and finall Union Theological Seminary. For 16 year he was a Congregational minister wit churches in Newark, St. Paul, Seattle an Providence. Never one to do anythin half-heartedly though suffering from a number of physical ailments, Nuttin threw himself into preaching with such fervor that he was exhausted for days afte every Sunday.

While with his last congregation i Providence, Nutting began to take lon

(Continued on page 122)

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HENREDON



By Glenn Harrell

What's news...magical miniature rooms, unexpected country styles, a celebration of crafts

IMAGE/DENNIS KRUKOWSKI

New York's top decorators looked through the other end of the telescope when they designed miniature rooms to benefit the Kips Bay Boys & Girls Club. Shadow boxes 2 feet wide, 11 inches high and 11 inches deep were parceled out to 19 participants and the results were enchanting.

Parish-Hadley's Libby Cameron, the mother of two young girls, had them in mind when she chose the cheerful patchwork quilt, folding screen and striped wallpaper for her miniature bedroom (top). "It's not too serious though," says Cameron, who added nursery-rhyme touches—a dachshund and milk bones, duck garnitures from the designers' own dollhouse, a spiderweb on the window. Feldman Associates Interiors took a different tack in creating a fantasy bedroom (above). "We wanted it to be very dreamlike," says Simone Feldman. "*Alice in Wonderland* and *A Midsummer Night's Dream* were our inspirations." The decoration is as surreal as the Lilliputian scale of the room, with clouds, wings and a cryptic quote from the Shakespearean classic. Last December Christie's auctioned off all 19 rooms. Don't miss the Kips Bay Decorator Show House, April 24 to May 16, 123 E. 73 St., New York, N.Y. 10021; call 212–893–8600 for hours.



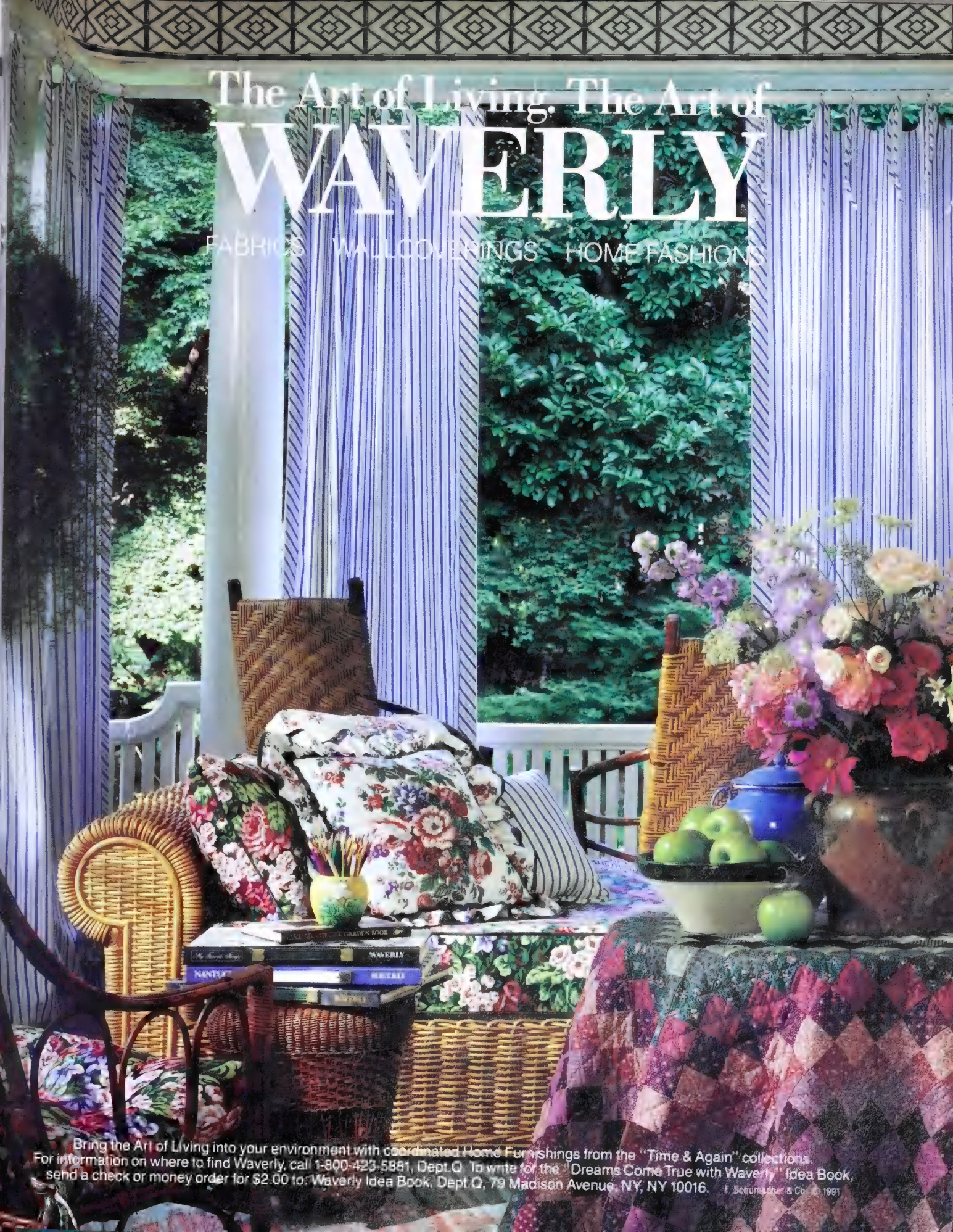
COURTESY OF CHRISTIE'S, NEW YORK

If your idea of country style is limited to Shaker simplicity or English cottage clutter, think again. There is an amazing breadth to traditional rustic design, from the Mediterranean's vibrantly colored fabrics and ceramics to the neoclassical austerity of Scandinavian decorating with its whites and grays. In their latest book, *International Country* (Viking Studio, $35), Judith and Martin Miller show that throughout history the newest aristocratic furniture styles were interpreted in less costly materials and in a cruder fashion by frugal country people. Certainly part of the appeal of provincial style today lies in its associations with a way of life far removed from the pressures of the modern world.

Massachusetts potter Lanse Stover creates functional pieces—such as this hand-built glazed stoneware vase (below)—that bridge the gap between the traditional categories of fine art and craft. To blur these distinctions is an aim shared by more and more contemporary artisans. "Function is very important to me," says Stover, who has been making vases almost exclusively for the past five years. "I like bringing art into physical contact with people, something fine art doesn't do, although some of my vases might be a little challenging to put flowers in." Stover is one of 119 craftsmen from across the country whose work will be featured in an exhibition sale, "American Craft at the Armory," at New York City's Seventh Regiment Armory, May 10-12. Also on display will be glass, furniture, textiles, jewelry, utensils, even toys. For information on this and other shows sponsored by the American Craft Council, call 800–836–3470. ■



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F. Schumacher & Co. © 1981

By Dee Hardie



Our new Vermont house still didn't feel like home, so I decided a naming party might serve two good purposes. And it worked!

I grew up in houses that had numbers, not names, but I have lived for 35 years in one called Thornhill. It was my husband, Tom, who christened our house. His great-great-grandfather came from Thornhill, Scotland, and that was that.

Was it presumptuous to give a name to a simple house built by Quakers? Was it an ego trip? At the time I didn't think about it. I was much more interested in the interior—in making an old house live again, giving it a heart rather than a label.

Now we have new summer headquarters in Vermont, but that house and I still haven't gotten to know each other very well. Like Thornhill, it has old family furniture, it is comfortable, it works. But I still don't feel quite at home. This is a house that never raised a family, a house that started with no neighbors, a house alone in the woods. New houses need warming up, and I decided that giving it a name might make us better pals.

New Place was the name Shakespeare gave to the house he lived in during his later years at Stratford-upon-Avon. It appealed to me, but I wanted a name of our own. And so I decided to give a name-the-house party.

I started planning the party six months in advance. First I lined up the guests. On house-shaped pot holders I pinned invitations cut from [illegible] paper. I folded them like diapers, complete with golden safety pins. Written inside were the details and dates, and I told our guests they had to come with a name for our new house.

I was pleased with myself. Birth of a house, a diapered invitation. Get it? I expected congratulations. No one else did. But nevertheless our 10 guests [illegible] accepted at once.

They were invited from Thursday dinner through Sunday breakfast. Six stayed with us, others in a cabin we rented on nearby Lake Champlain. Over the next few months I planned every meal, every table setting. I've never been so organized. In a notebook, my constant companion, I wrote down favorite recipes, what china would dress which tablecloth, the menus, the entertainments, the day trips, the evening games. All ideas were recorded immediately so I wouldn't forget. And thanks to our daughter-in-law Diana's perennial garden, I was assured of a house filled with flowers—phlox of all colors, tall delphiniums, shasta daisies, lovely roses.

The first night was beautiful, with the sun setting over the Adirondacks. Then for the next two days it rained. But it didn't matter, we had such a good time. Each meal was different, but all were seated and served on our screened eating porch off the kitchen. Centerpieces were wooden houses, paper napkins served as place cards with the names of the guests plus houses drawn by our daughter Beth. At Saturday's evening gala a name was to be chosen. Beth and her fiancé, Joe Nelson, were the judges. Since our house is in the town of Charlotte, certain names came naturally: Charlotte's Web, Charlotte Russe. And our own name led to Hardie Harbourage, Tom's Conveyance. Our friend Arky suggested No-See-'Em-The-Lakem. According to him, this was an old Vermont Indian name. (We can't see the lake from our porch.)

And the winner was Lily Bank! It is very appropriate because next to the house stretches a ridge planted with 200 daylilies I bought from the nicest lily man I know, Lewis Hill of Greensboro, Vt. Then we set off the fireworks and toasted with American champagne our clever friend Mary who gave our house a name.

Because of our friends, the house and I are beginning to be more at ease. They admired our house and the house made me proud. Being house-proud isn't at all bad. And I know Lily Bank is happier, too. There are now three additional houses nearby. Lily Bank has a family. It belongs. Even when we're not there. ■



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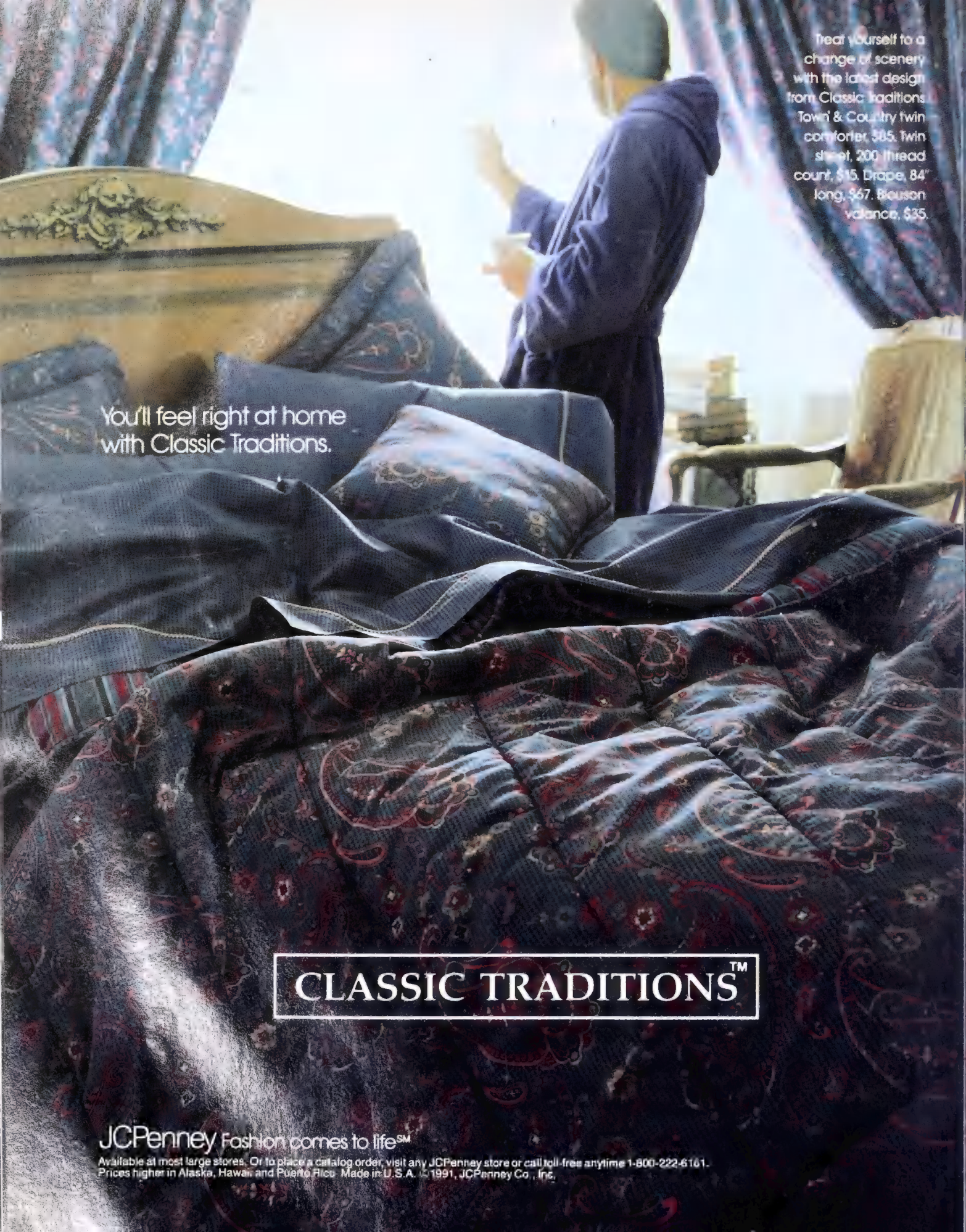
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By Catherine FitzGerald

Learn to Cook in County Cork

People from all over are coming to study the cuisine of a place once known only for corned beef and cabbage



Does it sound like an oxymoron—"cooking school in Ireland"? Only if you haven't kept up in the past ten years, years in which "Irish cooking has changed beyond all recognition," according to Darina Allen. She teaches cooking on a Radio Telefis Eireann television show called *Simply Delicious* and is the owner and director of the Ballymaloe Cookery School in County Cork. Allen feels "tremendous satisfaction that more than 600 people now come every year to study at my school."

To get to the Ballymaloe Cookery School you drive through the lush countryside of County Cork across jade fields edged in summer with white hawthorn bushes, along narrow lanes between high hedges spattered with Queen Anne's lace. Eventually you arrive at a charming Regency house surrounded by apple orchards. Kinoith House is where Darina Allen and her husband, Tim, are living and raising their children. Free-range hens peck in the grass and a red setter is curled up on the gravel. This used to be a fruit farm, and its big cool "apple store" (a barn for this purpose) has been transformed into the cookery school.

When Allen started teaching in 1983 she could accommodate 11 students at a time. Now she can welcome 38. "This is the biggest we are going to get," she says, "because I don't want to lose the lovely comfortable atmosphere." The various courses offered are as short as a day and as long as 12 weeks. The students can live in four cottages around the courtyard (buildings turned from stables and coach houses into cozy apartments) or they can stay in the comfort of the Ballymaloe House Hotel.

The Ballymaloe Cookery School and the Ballymaloe House Hotel have a family connection: The latter is run by Darina Allen's parents-in-law, Myrtle and Ivan Allen, and is a world-famous country-house hotel that is busy all year. It was Myrtle Allen who taught Darina how to cook, having pioneered a new approach to Irish cookery since she and her husband opened their hotel and restaurant in 1965.

(Continued on page 40)



Herbs (above), vegetables and fruit for the cookery school are all grown in the Allens' gardens. Cottages for students (right) are converted stables and coach houses. Below: The long wooden counter where Darina Allen demonstrates her methods is reflected in a ceiling-hung mirror.




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LEARN TO COOK IN COUNTY CORK

Continued from page 37

"Myrtle Allen was inspired by the delicious cooking in the great Irish country houses of the past," says her daughter-in-law. "The owners of these large houses traveled a lot, so their food was influenced by French and Italian cooking. And because there was always a gardener or two, they had fresh fruits and vegetables."

I enrolled in Allen's cookery school for a 12-week course and kept a diary. Here are some highlights from my weeks there:

Sunday Night: On arriving at Ballymaloe Cookery School, we were greeted by the light shining from the converted apple store and by the hustle and bustle of arriving students and helpful staff. We made our way to the spacious demonstration room where students, helpers and the Allens were sipping delicious Kir and getting to know one another. We chatted with already-professional chefs, there to learn Darina's famous methods, as well as capable housewives with the same goal.

We were soon ushered into the dining room for a reviving dinner of pâté with soft homemade brown bread followed by Kassler, an unusual kind of piping hot smoked pork, and Colcannon, a traditional Irish dish of creamed mashed potato mixed with cabbage. This was finished off by a mouth-watering orange mousse, petit fours and coffee. We were warned that we must be in the kitchens by 9 A.M. and retired to our cottages.

Monday: Because today is the first day, we only have a demonstration, which we will repeat as cooks the following morning. This system will continue through the whole course: You watch Darina cook in the afternoon and then you try it out for yourself the next morning.

Ranged in rows in front of the long wooden counter with typed recipes in our hands, we watch the demonstration begin. It is like [illegible] elegant ballet you have ever seen. Through the side door enter the helpers in their [illegible]ve red-and-white aprons, bearing, as they will every day, the ingredients already peeled, sliced and diced. These are routine chores we do not need to have demonstrated.

Darina, without stopping the flow of her explanation, tips the bowls of vegetables into their saucepans, separates eggs with lightening speed and grace, and whisks up the whites with her strong cook's arm.

The menu for today does not require too much elbow grease. It begins with a delicious starter of peeled and pitted grapes and small scoops of melon served with juice of lemon and orange plus chopped mint. The main course is casserole of roasted chicken with herbs, buttered Brussels sprouts, and potatoes boiled in their jackets. There is also a green salad, and we are taught the great importance of these innocent lettuce leaves and that *nothing* that is not a leaf may be included. Most of all, the leaves must not be overdressed—just until they glisten. The meal ends with a cinnamony Bavarian apple cake.

Darina, like a magician, makes everything finish at once for lunch. The chicken is swiftly withdrawn from the oven, neatly carved and the gravy made when the apple cake turns its perfect golden brown and is slid onto a homely plate next to a jug of thick cream and soft Jamaican brown sugar. Her timing is impeccable.

At this point the feeling in the room is becoming distinctly charged … even electric. We crane forward on our chairs, our noses twitching with the fragrance of roast chicken, our eyes like gimlets. Darina looks up and down the counter at the dreamlike setting before her and exclaims with satisfaction, "now, come and taste."

Tuesday: By 9 A.M. the kitchens are buzzing with students clothed in proper chef's coats and trousers, aprons and caps and carrying the required case of kitchen knives. Each of us works with a partner, dividing the menu between us. Two people are assigned to each section, which is equipped with gas range, oven and all the necessary utensils. On the walls are shelves upon which stand ceramic vessels of every conceivable shape, size and design—all made in Ireland. The helpers come running at the slightest query or cry of dismay. Their capable hands bring together seemingly doomed mayonnaises, remedy a tasteless ratatouille with an extra pinch of salt and rescue about-to-burn bread from the oven just in time. Urged to do my washing up and keep my section tidy, I dawdle for a moment, thinking my chicken is safely cooking. Then I see Darina whoosh up to my oven and remove it just in time. Her instinct seems to work from either end of the kitchen and her sixth sense sends her straight to the scene of impending disaster.

Toward lunchtime the kitchen becomes fraught. Dishes are heated in the oven; the chicken is garnished with parsley; the gravy is poured into its boat. Tasting begins. The helpers and Darina take turns tasting and marking your food on a scale of 1 to 10. This is a moment of expectation and trembling. There are set "servers" each day for each table. Lunch is utterly delicious and it seems incredible that we could have possibly cooked a meal so professionally on only the second day.

At 2:30 P.M. the demonstration begins. This time we are learning how to make quiches. Darina's pale, slender fingers handle the pastry lightly in the making of a quiche Lorraine, a Provençal tart and French onion-and-mushroom tarts. We learn how to make a basic soup, leek and potato, and also a compote of blackberry and apple with sweet geranium leaf.

During the fifth week we have an early-morning school trip. Yawning and bleary-eyed, we get into the minibuses and set off to a cheese maker at Castlewhite Farmhouse Cheese Company, County Cork. We are greeted by the jolly, white-haired cheese maker and ushered into the dairy. Here we watch him stir the rennet (an enzyme that changes the milk into cheese) into the steel milk vats. We see the storing room where shelves of round ripening cheeses are developing their blue mold.

Our next destination is the house of a man who smokes salmon. However, this gruff and tweedy gentleman is loathe to impart too many of his precious trade secrets because Irish smoked salmon is currently considered the best in the world.

By now we are quite hungry and relieved to be setting off for lunch at Dunworely Cottage, a restaurant in West Cork that is owned by Otto Kunze, a German

(Continued on page 42)



a value judgement.

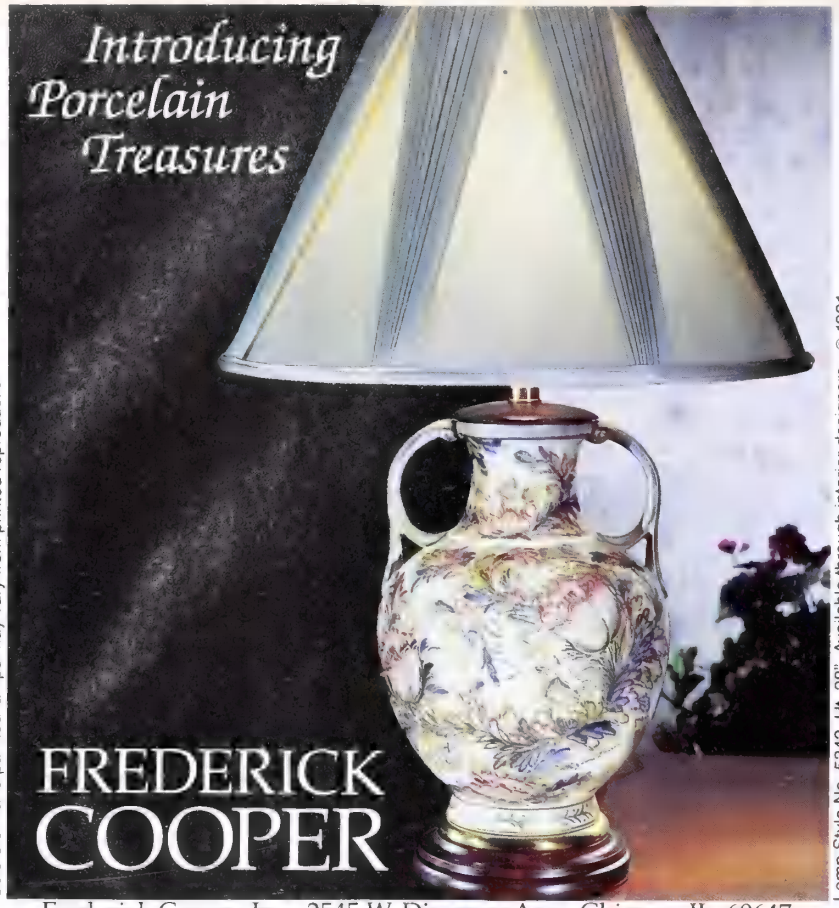
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LEARN TO COOK IN COUNTY CORK

Continued from page 40

chef. Here we are served nourishing soup, salamis, duck terrine, carrot salad, bitter but tasty beetroot leaf, and white-and-brown yeast bread. Best of all is the real German apple strudel. After lunch we are lectured on the subject of organically grown vegetables and then we stroll on the windy cliffs in the blinding sunshine.

Next day back at the school there are herb demonstrations and a wine lecture in the morning. Darina's concentrated energy and her direct, friendly manner help us understand the Ballymaloe principles and methods. The long cookery counter is reflected in an enormous ceiling-hung mirror so that nothing that is being demonstrated can be missed by the students. Mint and other herbs are plunged in earthenware jugs and with her encyclopedic knowledge of what food should taste like, Darina gives all sorts of seasoning tips as the lesson progresses.

The herbs, vegetables and fruits used by the family and the school are all grown in the Allens' gardens and greenhouses; the free-range hens and ducks come from a farm, and the meat from the excellent local butcher. The fish is straight off the pier of a nearby fishing village, Ballycotton. "We don't just use fancy things; we work with all sorts of root vegetables like swedes [rutabagas to Americans] and turnips," Darina explains, "and we use humble periwinkles as well as lobsters."

Sympathetic and gentle with the most stumbling beginner, Darina is solidly confident about his or her potential. One of her aims is to take the mystery out of cooking, and one of the things that gives her more pleasure than anything else is to teach the students to make something that will actually touch their own lives. "When I see the look on people's faces as they taste the first loaf of bread they have ever baked," Darina Allen says, beaming, "that look keeps me going for weeks." ■

Catherine FitzGerald, who grew up in an Irish castle, studied cooking at Ballymaloe before she entered Trinity College Dublin.



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By Linda Dannenberg

Creil was the first good china made for the French bourgeoisie

Fresh From 19th-Century France

In the early years after World War II, when European antiques of all types could be acquired for a song, American tourists flocking back to France made a happy discovery. Glowing like beacons from small Paris shops and displayed on rickety tables in the flea market were bright mustard-yellow ceramic plates, pots, bowls and tureens with sleek lines and a decor of beguiling black transfer prints that told stories. These unusual wares were the *faience-fine*, or creamware, of Creil, produced throughout most of the 19th century in a small industrial town north of Paris.







The most familiar Creil faience is the yellow-glazed ware (above and left) with black transfer patterns. Below: Early cream glaze.

GUY BOUCHET

"Creil was unfashionable and unappreciated by the French for years after the war," says Pierre Moulin, antiques dealer, co-founder of the nationwide Pierre Deux shops and fancier of Creil (pronounced CRAY) for almost three decades. "But Americans saw it and loved it. Their attraction to it came purely from the heart. At low prices they bought up the Creil and carried the pieces back in their suitcases as souvenirs." Bought out of love, perhaps, these souvenirs are very valuable to collectors today. The *Manufacture* of Creil was founded in 1797 by Robert Bray O'Reilly, a Parisian crystal producer, and was acquired two decades later by a man who brought Creil to the forefront of French ceramics, Charles Alexandre Saint-Cricq. One of several *manufactures*, or factories, established to compete with the English creamware that was flooding into France from across the Channel, Creil was initially heavily inspired by the wares of Staffordshire in general, and the work of Josiah Wedgwood in particular. But the *manufacture* soon developed its own character. Three important designers established the Creil style: Antoine Legros d'Anizy, Jean Hurford Stone, an Englishman, and Marie-Martin Athanase Coquerel. One of the earliest Creil styles was known as herborization—pieces hand-decorated in brown with stylized leaves or a seaweed motif on a cream background. Later came a style known as *cordages*, with a decor of looping silk cords encircling a cup or a

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FRESH FROM 19TH-CENTURY FRANCE

Continued from page 46

bowl. But the signature Creil style, and the one most sought after by collectors, is what is known as *faience imprimé* or printed faience, decorated with black (and later violet, blue, green and polychrome) transfer patterns. The process is a painstaking one. A black or colored print on tissue-thin paper is moistened and then transferred to a ceramic object that has already been glazed. The patterned piece is then refired at a lower temperature to meld the print into the glaze.

Most characteristic of Creil are the sets of cheerful yellow-glazed plates with black transfer patterns depicting elegant ladies and gentlemen, bucolic landscapes, and scenes of town life. Other decorative themes include religion, geography, politics, botany, Italian architectural ruins and scenes of ancient Rome. A set of 10 plates might portray 10 episodes of a story, each plate showing a different scene. (So elaborate were some narrative designs that Creil is sometimes referred to as a precursor of the comic strip.) Sets of Creil were often sold in the provinces by traveling salesmen and were a way of recounting events in Paris and the world to residents in the hinterlands.

The Creil company's lifespan stretched to just under 100 years. Its doors were closed in 1895 after an earlier merger with the nearby Montereau factory. The role of Creil in the history of French ceramics is an interesting one from a sociological as well as an artistic and technological point of view. "In the 18th century, during the reigns of Louis XV and Louis XVI, there were only two categories of French ceramics," explains Letitia Roberts, director of Sotheby's Department of European Ceramics and Chinese Export Porcelain. "There was very fine and expensive porcelain such as Sèvres made for the nobility, and then there was heavy, rustic earthenware faience. [Faience is the French word for earthenware.] The development of factory-produced French creamware such as Creil, made of dense, white composition clay, created a new genre of ceramics." With its more than 500 workers producing thousands of pieces of creamware a day, Creil brought to the bourgeoisie what had never previously been available—fine, durable, affordable tableware, a faience that was far from rustic.

For collectors, the appeal of Creil is not so much its historical significance as its charming motifs and lively colorations. Even one piece adds allure to a room. While Creil happily complements a country decor, it looks especially right in a room evoking the early to mid-19th century. As the furniture and the decorative style of the first half of the 1800s gains favor with designers and collectors, so does the ceramic ware produced during the period. "Creil would look out of place in a room full of Louis XV or Louis XVI furniture and *objets*," says Roberts. "But with Charles X or Biedermeier it works very nicely." Claude Bousquet, whose antique faience and porcelain shop at 57 rue de Cherche-Midi is a must for collectors visiting Paris, concurs. "As the Romantic period grows in appeal, so does Creil," he says. "A set of yellow or polychrome dishes or tureens looks especially good on a piece of Empire furniture in mahogany."

Prices for Creil vary depending on when and where you are buying. In Manhattan shops like Pierre Deux on Bleecker Street or Bardith on Madison Avenue, you may pay $175 to $500 for each plate, depending on its condition. In Paris *chez* Monsieur Bousquet, you can find yellow polychromed plates for approximately $250 each depending on the exchange rate. (Plates with black print on plain white background are less expensive.) Despite the vast amount produced by the factory during a century of operation, Creil is still surprisingly rare in the marketplace now. As more collectors discover the whimsical charm of Creil—and it *is* still a discovery—it will grow rarer still. This is one collectible whose future is as golden as its glaze. ■

*Linda Dannenberg is the coauthor of the Pierre Deux country style books (*Paris Country *is just out) and is the author of the forthcoming* Paris Bistro Cooking *(Clarkson N. Potter).*

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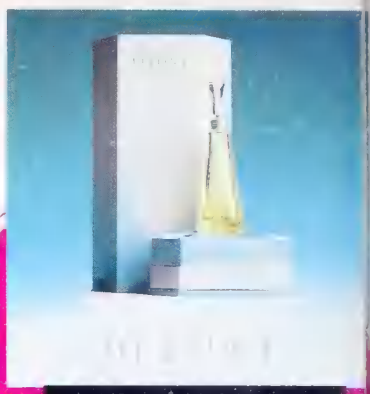
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)pause remains a subject often clouded by myth, nformation, and fear. But its symptoms are very They may be mild, or quite severe, and they're dif- t for every woman. But the hot flashes, vaginal dry- and night sweats that can cause insomnia are not n your head." They are the result of your body's loss trogen. Estraderm® "puts back" some of this gen in a very unique way.

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Q: How can I tell if The Estraderm Patch is right for me?

Q: Can Estraderm help relieve vaginal dryness?

Q: How long will I need to wear The Estraderm Patch?

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HB-03

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ESTROGENS HAVE BEEN REPORTED TO INCREASE THE RISK OF ENDOMETRIAL CARCINOMA.

Three independent case control studies have reported an increased risk of endometrial cancer in postmenopausal women exposed to exogenous estrogens for more than 1 year. This risk was independent of the other known risk factors for endometrial cancer. These studies are further supported by the finding that incidence rates of endometrial cancer have increased sharply since 1969 in eight different areas of the United States with population-based cancer-reporting systems, an increase which may be related to the rapidly expanding use of estrogens during the last decade.

The three case control studies reported that the risk of endometrial cancer in estrogen users was about 4.5-13.9 times greater than in nonusers. The risk appears to depend both on duration of treatment and on estrogen dose. In view of these findings, when estrogens are used for the treatment of menopausal symptoms, the lowest dose that will control symptoms should be utilized and medication should be discontinued as soon as possible. When prolonged treatment is medically indicated, the patient should be reassessed on at least a semiannual basis to determine the need for continued therapy. Although the evidence must be considered preliminary, one study suggests that cyclic administration of low doses of estrogen may carry less risk than continuous administration; it therefore appears prudent to utilize such a regimen.

Close clinical surveillance of all women taking estrogens is important. In all cases of undiagnosed persistent or recurring abnormal vaginal bleeding, adequate diagnostic measures should be undertaken to rule out malignancy.

There is no evidence at present that "natural" estrogens are more or less hazardous than "synthetic" estrogens at equiestrogenic doses.

ESTROGENS SHOULD NOT BE USED DURING PREGNANCY.

The use of female sex hormones, both estrogens and progestogens, during early pregnancy may seriously damage the offspring. It has been shown that women who had been exposed *in utero* to diethylstilbestrol, a nonsteroidal estrogen, have an increased risk of developing in later life a form of vaginal or cervical cancer that is ordinarily extremely rare. This risk has been estimated as not greater than 4 per 1000 exposures. Furthermore, a high percentage of such exposed women (30-90%) have been found to have vaginal adenosis, epithelial changes of the vagina and cervix. Although these changes are histologically benign, it is not known whether they are precursors of malignancy. Although similar data on the use of other estrogens are not available, it cannot be presumed they would not induce similar changes.

Several reports suggest an association between intrauterine exposure to female sex hormones and congenital anomalies, including congenital heart defects and limb-reduction defects. One case control study estimated a 4.7-fold increased risk of limb-reduction defects in infants who had been exposed *in utero* to sex hormones (oral contraceptives, hormone withdrawal tests for pregnancy, or attempted treatment for threatened abortion). Some of these exposures were very short and involved only a few days of treatment. The data suggest that the risk of limb-reduction defects in exposed fetuses is somewhat less than 1 per 1000.

In the past, female sex hormones have been used during pregnancy in an attempt to treat threatened or habitual abortion. There is considerable evidence that estrogens are ineffective for these indications, and there is no evidence from well-controlled studies that progestogens are effective for these uses.

If Estraderm is used during pregnancy, or if the patient becomes pregnant while taking this drug, she should be apprised of the potential risks to the fetus and of the advisability of continuation of the pregnancy.

INDICATIONS AND USAGE

Estraderm is indicated for the treatment of the following: moderate-to-severe vasomotor symptoms associated with menopause; female hypogonadism; female castration; primary ovarian failure; and atrophic conditions caused by deficient endogenous estrogen production, such as atrophic vaginitis and kraurosis vulvae.

CONTRAINDICATIONS

Estrogens should not be used in women or men with any of the following conditions:

1. known or suspected cancer of the breast,
2. known or suspected estrogen-dependent neoplasia,
3. known or suspected pregnancy (see Boxed Warning),
4. undiagnosed abnormal genital bleeding,
5. active hepatic disease or thromboembolic disorders,
6. history of thrombophlebitis, thrombosis, or thromboembolic disorders associated with previous estrogen use.

WARNINGS

1. *Induction of Malignant Neoplasms.* Long-term continuous administration of some natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver. There are now reports that estrogens increase the risk of carcinoma of the endometrium in humans. (See Boxed Warning.)

At the present time, there is no satisfactory evidence that estrogens given to postmenopausal women increase the risk of breast cancer, although a recent long-term follow-up of a single physician's practice has raised this possibility. Because of the animal data, there is a need for caution in prescribing estrogens for women with a strong family history of breast cancer or who have breast nodules, fibrocystic disease, or abnormal mammograms.

2. *Gallbladder Disease.* A recent study has reported a two- to threefold increase in the risk of surgically confirmed gallbladder disease in postmenopausal women receiving oral estrogens, similar to the twofold increase previously noted in users of oral contraceptives.

3. *Effects Similar to Those Caused by Estrogen-Progestogen Oral Contraceptives.* There are several serious adverse effects of oral contraceptives and other high-dose oral estrogen treatments, most of which have not, up to now, been documented as consequences of postmenopausal estrogen replacement therapy. This may reflect the comparatively low doses of estrogen used in postmenopausal women.

a. *Thromboembolic Disease.* It is now well established that users of oral contraceptives have an increased risk of various thromboembolic and thrombotic vascular diseases, such as thrombophlebitis, pulmonary embolism, stroke, and myocardial infarction. Cases of retinal thrombosis, mesenteric thrombosis, and optic neuritis have been reported in oral contraceptive users. There is evidence that the risk of several of these adverse reactions is related to the dose of the drug. An increased risk of postsurgery thromboembolic complications has also been reported in users of oral contraceptives. If feasible, estrogen should be discontinued at least 4 weeks before surgery of the type associated with an increased risk of thromboembolism, or during periods of prolonged immobilization.

While an increased rate of thromboembolic and thrombotic disease in postmenopausal users of estrogens has not been found, this does not rule out the possibility that such an increase may be present or that subgroups of women who have underlying risk factors or who are receiving relatively large doses of estrogens may have increased risk. Therefore, estrogens should not be used in persons with active thrombophlebitis or thromboembolic disorders, and they should not be used in persons with a history of such disorders in association with estrogen use. They should be used with caution in patients with cerebral vascular or coronary artery disease and only for those in whom estrogens are clearly needed.

Large doses of estrogen (5 mg conjugated estrogens per day), comparable to those used to treat cancer of the prostate and breast, have been shown in a large prospective clinical trial in men to increase the risk of nonfatal myocardial infarction, pulmonary embolism, and thrombophlebitis. When estrogen doses of this size are used, any of the thromboembolic and thrombotic adverse effects associated with oral contraceptive use should be considered a clear risk.

b. *Hepatic Adenoma.* Benign hepatic adenomas have been associated with the use of oral contraceptives. Although benign and rare, these tumors may rupture and cause death from intra-abdominal hemorrhage. Such lesions have not yet been reported in association with other estrogen or progestogen preparations, but they should be considered if abdominal pain and tenderness, abdominal mass, or hypovolemic shock occurs in patients receiving estrogen. Hepatocellular carcinoma has also been reported in women taking estrogen-containing oral contraceptives. The causal relationship of this malignancy to these drugs is not known.

c. *Elevated Blood Pressure.* Women using oral contraceptives sometimes experience increased blood pressure which, in most cases, returns to normal upon discontinuing the drug. There is now a report that this may occur with use of oral estrogens in the menopause and blood pressure should be monitored with estrogen use, especially if high doses are used. Ethinyl estradiol and conjugated estrogens have been shown to increase renin substrate. In contrast to these oral estrogens, transdermally administered estradiol does not affect renin substrate.

d. *Glucose Tolerance.* A worsening of glucose tolerance has been observed in a significant percentage of patients on estrogen-containing oral contraceptives. For this reason, diabetic patients should be carefully observed while receiving estrogen.

4. *Hypercalcemia.* Administration of high doses of estrogens may lead to severe hypercalcemia in patients with breast cancer and bone metastases. If hypercalcemia occurs, use of the drug should be stopped and appropriate measures should be taken to reduce the serum calcium level.

PRECAUTIONS

General

1. A complete medical and family history should be taken before initiation of any estrogen therapy. The pretreatment and periodic physical examinations should include special reference to blood pressure, breasts, abdomen, and pelvic organs, as well as a cervical Papanicolaou test. As a general rule, estrogen should not be prescribed for longer than 1 year without another physical examination being performed.

2. Because estrogens may cause some degree of fluid retention, careful observation is required when conditions that might be influenced by this factor are present (e.g., asthma, epilepsy, migraine, and cardiac or renal dysfunction).

3. Certain patients may develop undesirable manifestations of excessive estrogenic stimulation, such as uterine bleeding, mastodynia, etc.

4. Prolonged administration of unopposed estrogen therapy has been reported to increase the risk of endometrial hyperplasia in some patients. Estrogens should be used with caution in patients who have or have had endometriosis.

5. Studies of the addition of a progestin for 7 or more days of a cycle of estrogen administration have reported a lowered incidence of endometrial hyperplasia. Morphological and biochemical studies of endometrium suggest that 12 to 13 days of progestin are needed to provide maximal maturation of the endometrium and to eliminate any hyperplastic changes. Whether this will provide protection from endometrial carcinoma has not been clearly established. There are possible additional risks that may be associated with the inclusion of progestin in estrogen replacement regimens. The potential risks include adverse effects on carbohydrate and lipid metabolism. The choice of progestin and dosage may be important in minimizing these adverse effects.

6. Oral contraceptives appear to be associated with an increased incidence of mental depression. Although it is not clear whether this is due to the estrogenic or progestogenic component of the contraceptive, patients with a history of depression should be carefully observed.

7. Preexisting uterine leiomyomata may increase in size during prolonged estrogen use. If this occurs, estrogen therapy should be discontinued while the cause is investigated.

8. In patients with a history of jaundice during pregnancy, there is an increased risk that jaundice will recur with the use of estrogen-containing oral contraceptives. If jaundice develops in any patient receiving estrogen, the medication should be discontinued while the cause is investigated.

9. Estrogens may be poorly metabolized in patients with impaired liver function and should be administered with caution in such patients.

10. Because the prolonged use of estrogens influences the metabolism of calcium and phosphorus, estrogens should be used with caution in patients with metabolic bone diseases associated with hypercalcemia and in patients with renal insufficiency.

Information for Patients

See Patient Package Insert.

Drug/Laboratory Test Interactions

The results of certain endocrine and liver function tests may be affected by estrogen-containing oral contraceptives. The following changes have been observed with large doses of oral estrogen:

1. increased sulfobromophthalein retention,
2. increased prothrombin time, increased factors VII, VIII, IX, and X, decreased antithrombin 3, increased norepinephrine-induced platelet aggregability,
3. increased thyroxine-binding globulin (TBG), leading to increased circulating total thyroid hormone (T_4) as measured by column or radioimmunoassay; free T_3 resin uptake is decreased, reflecting the elevated TBG; free T_4 concentration is unaltered; TBG was not affected in clinical trials of Estraderm,
4. reduced response to the metyrapone test,
5. reduced serum folate concentration,
6. increased serum triglyceride and phospholipid concentration, and decreased pregnanediol excretion.

The pathologist should be informed that the patient is receiving estrogen therapy when relevant specimens are submitted.

Carcinogenesis, Mutagenesis, Impairment of Fertility

See WARNINGS and Boxed Warning.

Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver.

Pregnancy Category X

See CONTRAINDICATIONS and Boxed Warning.

Estrogens should not be used during pregnancy.

Nursing Mothers

As a general principle, the administration of any drug to nursing mothers should be done only when clearly necessary since many drugs are excreted in human milk.

ADVERSE REACTIONS

See WARNINGS and Boxed Warning regarding potential adverse effects on the fetus, induction of malignant neoplasms, increased incidence of gallbladder disease, and adverse effects similar to those of oral contraceptives, including thromboembolism.

The most commonly reported adverse reaction to Estraderm in clinical trials was redness and irritation at the application site. This occurred in about 17% of the women treated and caused approximately 2% to discontinue therapy. Reports of rash have been rare.

The following additional adverse reactions have been reported with estrogenic therapy, including oral contraceptives:

Genitourinary System: Breakthrough bleeding, spotting, change in menstrual flow, increase in size of uterine fibromyomata, change in cervical erosion and amount of cervical secretion.

Endocrine: Breast tenderness, breast enlargement.

Gastrointestinal: Nausea, vomiting, abdominal cramps, bloating, cholestatic jaundice have been observed with oral estrogen therapy.

Eyes: Steepening of corneal curvature, intolerance to contact lenses.

Central Nervous System: Headache, migraine, dizziness.

Miscellaneous: Change in weight, edema, change in libido.

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Estraderm 0.05 (estradiol transdermal system) — each 10 cm^2 system contains 4 mg of estradiol USP for nominal* delivery of 0.05 mg of estradiol per day

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*See DESCRIPTION.

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Do not store unpouched. Apply immediately upon removal from the protective pouch.

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HB 5/91

Roe v. Toxins David Roe is handsome, witty, hard-driving and lately rather pleased with life. This is not entirely because of the arrival of his firstborn, a boy, but he admits the presence of six-month-old Nathan fuels his optimism. A senior attorney with the Environmental Defense Fund, David Roe is co-architect and principal champion of a revolutionary California law that shows every sign of being the answer to how consumers can defend themselves against involuntary exposure to toxic chemicals.

When Proposition 65 appeared as a ballot initiative in 1986, it stirred a hornet's nest of opposition from the food and chemical industries. Called "unrealistic" and "designed to produce chaos," the new law was passed overwhelmingly by

(Continued on page 124)



JOHN VAUGHAN

Ornamental Grasses

Here is a low-maintenance alternative to labor-intensive and water-hungry lawn grasses. Many of these soft, sweeping landscape perennials are tolerant of drought and hardy enough to battle weeds without any chemical help. Below: Miscanthus 'November Sunset,' a late bloomer with a purplish plume. Grasses are native to all parts of the United States, so there is at least one to suit every area. To learn more, order the *Grass* video from Kurt Bluemel, Inc., $30. It is a comprehensive video dictionary that includes planting times and best uses.





Recipe for a healthy garden: Cultivate a compos heap. In roughly equal amount mix nitrogen-rich material (grass, kitchen waste) and carbon-rich matter (dead leaves). Add about 15 percent of bacteria-rich matter (garden soil or commercial inoculant). Let mellow for a year or turn often for quicker use.



JERRY SIMPSON

Lovely the second time around is this cobalt-blue pitcher made of recycled bottles. Hand-blown by artisans in Tonala, Mexico, the pitcher is available through the *Co-op America* catalog, $20.

Enlightenment: These compact fluorescents (right) are the best bulbs to conserve energy and save money. They use up to 75 percent less electricity and last 10 times longer than incandescent bulbs. From Seventh Generation, $16 to $30.



JERRY SIMPSON

EDITOR JANE ELLIS
CONTRIBUTORS JANE GENIESSE AND WENDY BENCHLEY

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A QUESTION OF PREFERENCE



Why do we like what we like? After years of reporting on architecture and design here and abroad, I've come to feel that our preferences often come from our personal histories and sometimes even from what Jung called our collective unconscious. Reviewing the stories for this issue, I found myself thinking again about personal preferences—or taste. As we talked with David Easton about the house he built on the ruins of writer Louise Beebe Wilder's garden, we were struck by his passionate desire to reclaim that space. As we looked at a new house by Hugh Newell Jacobsen (left), I was reminded again of the generic houses that I lined up on the Monopoly board as a boy, and of the universal image of a house that emerges when you ask a child to draw one. And I knew why Hugh Jacobsen's work is so widely admired. Wallace Nutting, the writer, collector, preacher, photographer, furniture maker quoted in our Apostle of Americana story, said that early-American furniture has "a spirit absent from the exotic shapes that come from Italy and France." He felt that "we love the earliest forms because they embody the strength and beauty in the character of the leaders of American settlement." That same emotion appears to motivate Bob Timberlake in his development of the folk furniture and crafts that we feature in this issue. And as our personal histories expand, either by travel or through the pages of magazines like this one, with its report on French gardens, we may even grow to like the more "exotic shapes" we see as we give form to our future. ■

Louis Oliver Gropp

EDITOR IN CHIEF



BLOOMING IN THE RUINS

IT'S HARD TO BELIEVE THAT JUST A FEW YEARS AGO THIS GARDEN WAS A RUIN. "EVEN WITH CRUMBLING WALLS AND RAMPAGING WEEDS IT WAS A MAGIC PLACE," SAYS DAVID EASTON, A NEW YORK CITY DECORATOR. STRONG MAGIC INDEED: MINUTES AFTER SEEING THE RUIN, EASTON HAD AN IDEA FOR A HOUSE HE WOULD BUILD (ABOVE). THE PROPERTY HAD BELONGED TO LOUISE BEEBE WILDER, A FAMOUS GARDEN WRITER OF THE EARLY 1900S WHOSE BOOK, *COLOR IN MY GARDEN*, HAD PAINTINGS OF THE ORIGINAL BEDS (OPPOSITE). ▶

Illustration by Anna Wenegar from the book Color in My Garden by Louise Beebe Wilder. Copyright © 1990 by Harrison Wilder Taylor. Reproduced with permission of Atlantic Monthly Press.





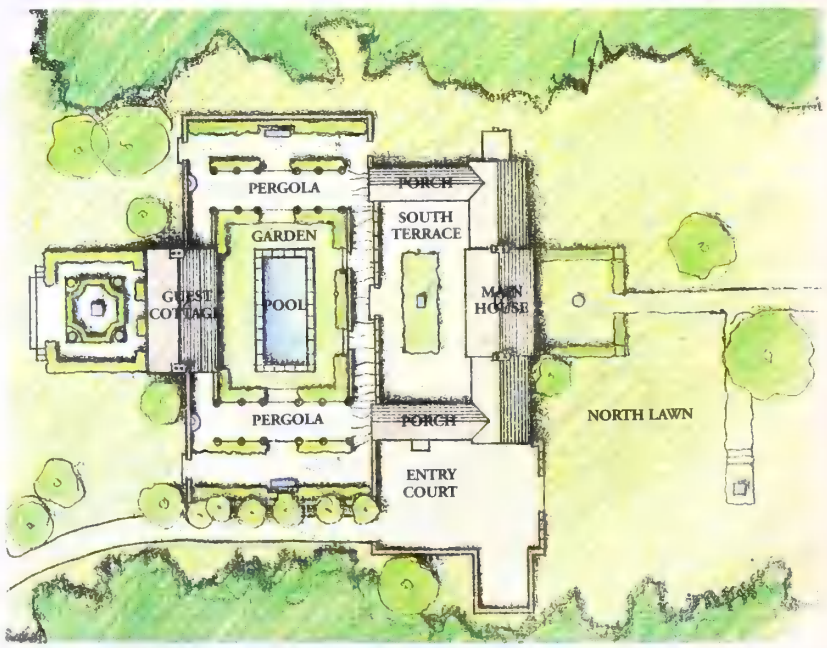
Pergola columns and huge flowerpots were pulled out of the brambles

When friends first took David Easton to see Louise Beebe Wilder's garden in upstate New York they walked in through the back of the small stone cottage (see plan, opposite) where she wrote her books. "I looked out the front of the cottage and across the garden, right through a gate in the far wall to the field beyond," says Easton, "and I realized that if I built a house just where the wall was, it could have French doors opening on the south side to Mrs. Wilder's formal garden, with additional doors and a bay window on the north side overlooking the meadow and woods." The finished house, its stone walls and shingled roof modeled after Wilder's cottage, looks much as Easton imagined it that very first day.

And the garden, with its terraces, walls, pergolas and perenni borders, looks much as it did when Wilder and her husband, Walt spent their weekends in a farmhouse close by. (The farmhouse w not part of the property Easton bought.) Many of the massive c ment columns for the pergolas had fallen down, and most of the ga den walls had been reduced to piles of stone, but Easton and Jam Steinmeyer, his partner in the restoration, found sufficient guidan in the ruins. Enough columns were standing so they could re-crea the pergolas; in addition, they had Wilder's books describing the ga den. She had even printed a plan in *Color in My Garden.*

Easton and Steinmeyer also enlisted the help of Nancy Gosl Power, a California garden designer. "Nancy knew a lot abo Wilder and had studied her books," says Easton. "She told us wh

The dining porch (preceding pages, below left) is one of two porches where many summer hours are spent with guests. Louise Wilder's garden (opposite) is bordered on one side by her stone cottage, now a guesthouse fronting a small pool. The new house stands opposite. Above: The cement pergola columns and the large pots around the terrace and pool were designed by Walter Wilder, an architect. Overleaf: In the "big hall," a 23-foot ceiling with sandblasted trusses and floor tiles in a parquet pattern create the feeling of an old château. Walls were covered with thick stuccolike paint, then glazed pale yellow. Plan (right) shows the relationship of house, porches and garden.









David Easton placed French doors in every room so the house would "reach out to nature"

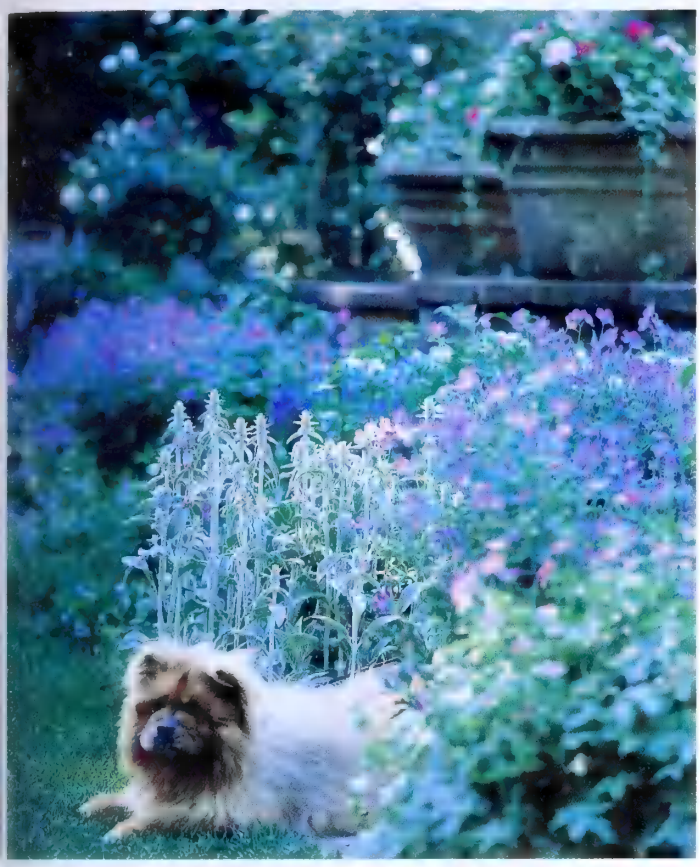
to plant in the beds." The plantings are not as authentically Wilderesque as the garden structures because there is far more shade now and far less garden help available.

Although Easton followed Wilder's lead in the garden, the house is unmistakably his design. The simple arrangement of one large central room and two small wings on either side (one for the kitchen, the other for the main bedroom) is a plan he had been dreaming of for years. The decorator is best known in the design world for the splendid houses he creates for socially prominent clients (houses not always known to the world at large because his clients seldom permit photography and publication).

For his own house, however, Easton was not interested in splendor. "Those grand places have dining and breakfast rooms, libraries and [illegible]," says Easton, "but I have found that the owners still spend most of their time in only one of the rooms." This house has



A single color scheme makes sense in a house of few rooms where the main bedroom (above) adjoins the living room. The palette is rose and green with red accents. Right: The original cottage now houses two charming guest rooms and a bath.





Easton's dog, Lily (above), near a bed of geraniums (Johnson's Blue). Below: The architectural and decorative details at the dining end of the "big hall" are mirrored on the opposite wall. Some chairs are English antiques, others are copies.

In the tiny foyer near the kitchen (above), household accounts are kept at an Indo-Portuguese desk. A fountain in the form of a neoclassical head (below) is mounted in the stone wall at the end of each wisteria-draped pergola.







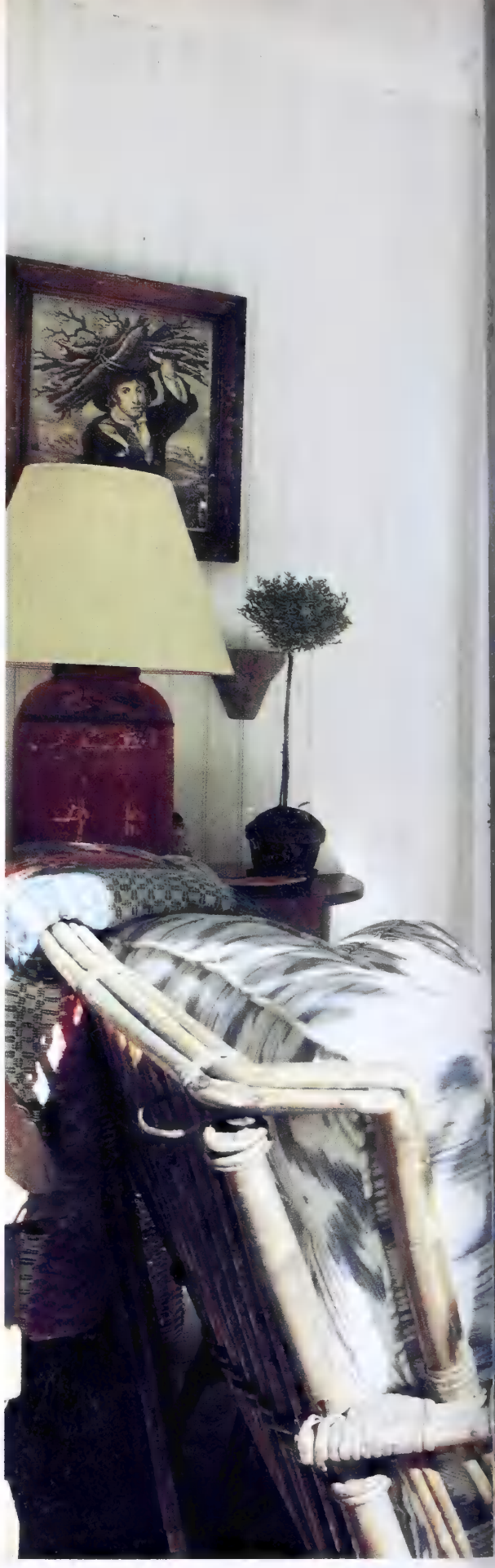
"A porch is a wonderful midway space—sheltered but still outdoors"

what he calls a "big hall" for everything—sitting, dining, working. "We can sit by the fire and have a drink, then move to the other end of the room and have dinner in front of another fire," says Easton. He also likes the way the room works for varying numbers of people. The sitting area around the fireplace is cozy enough for two, but when Easton and Steinmeyer have eight or ten to dinner, some guests can move to the sofa and chairs in the bay window.

Easton's use of the word "hall" recalls the early English manor house but, as he points out, the tall glass doors are very French. In many ways the rooms document Easton and Steinmeyer's travels. They are far better documents, in fact, than any scrapbook or photo album. Much of the furniture comes from England; several painted pieces are mementos of Scandinavia. Mexican tile floors throughout the house remind Easton and Steinmeyer of sojourns there, "and besides," says Steinmeyer, "we like them better than French tiles, which are too perfect."

The house reflects American travels as well. Both porches (which give a U-shape to the simple rectangle of a house) have rose trellises on their roofs. "We saw them at a restaurant called Chanticleer on Nantucket." And, on one of the porches, the fireplace that takes the chill off in early spring and late fall was inspired by a club in Northeast Harbor, Maine. ■

Writer ELIZABETH H. HUNTER
Photographer JOHN VAUGHAN

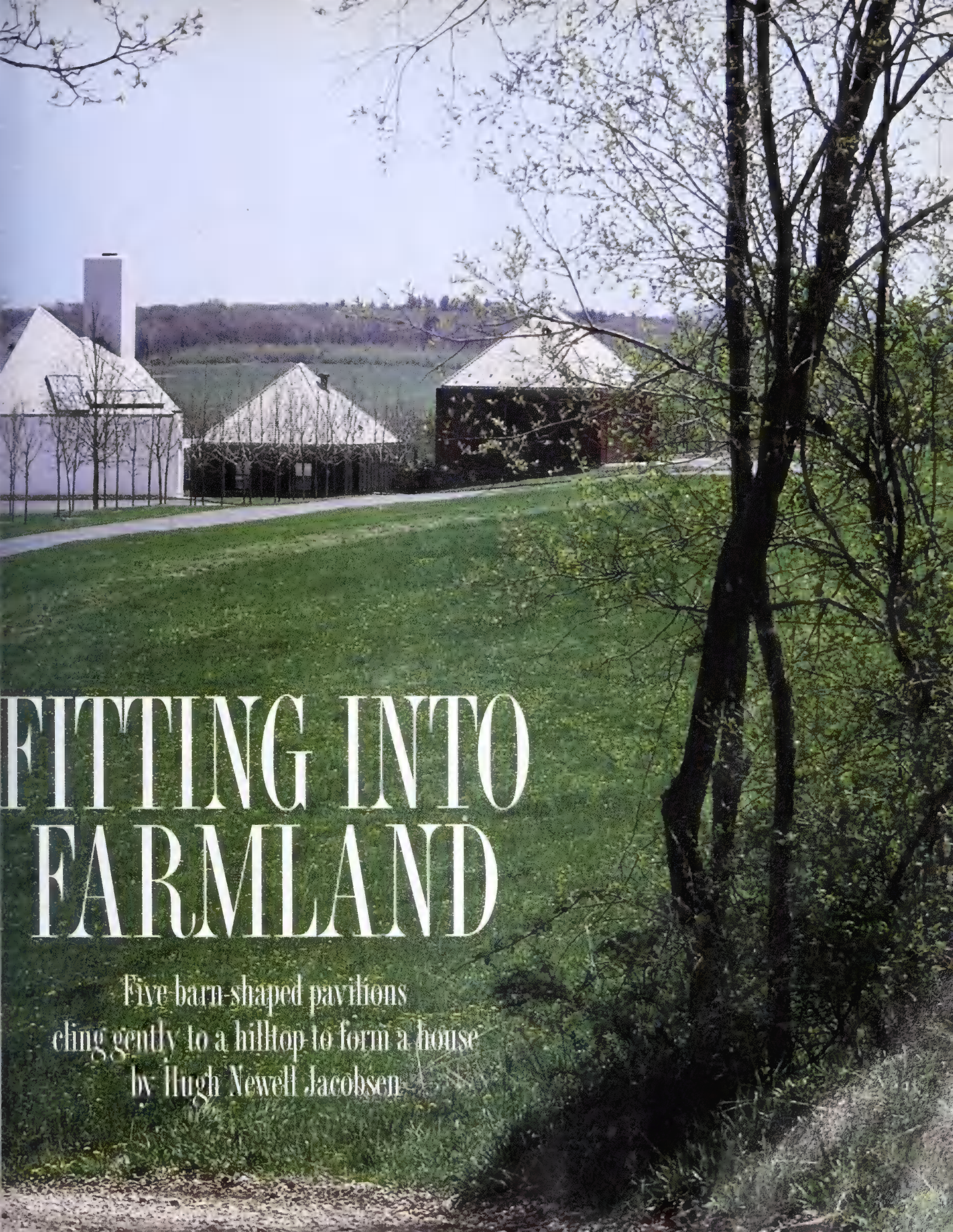


On both ends of the house, porches extend to meet the pergolas. The sitting porch's rattan (above and right) once furnished David Easton's parents' porch. Deer's head above the mantel is wood with real antlers.

FOR MORE DETAILS, SEE PRODUCT INFORMATION







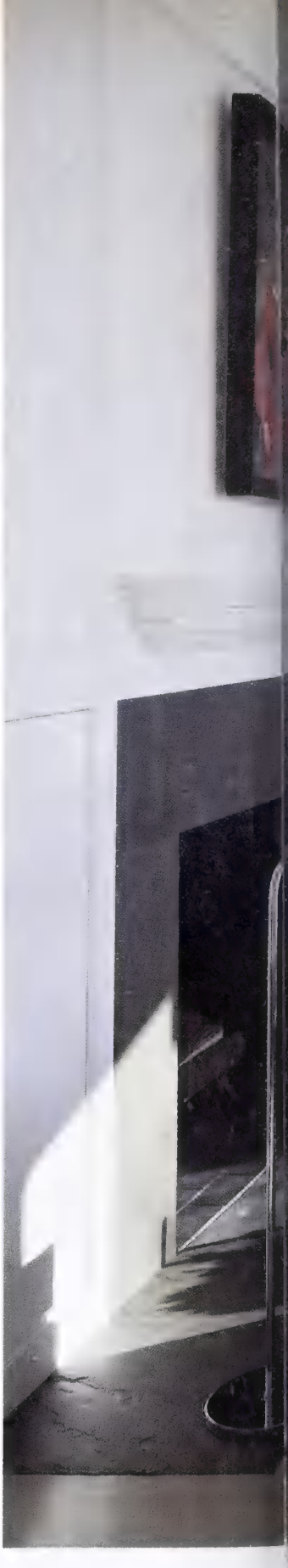
FITTING INTO FARMLAND

Five barn-shaped pavilions cling gently to a hilltop to form a house by Hugh Newell Jacobsen

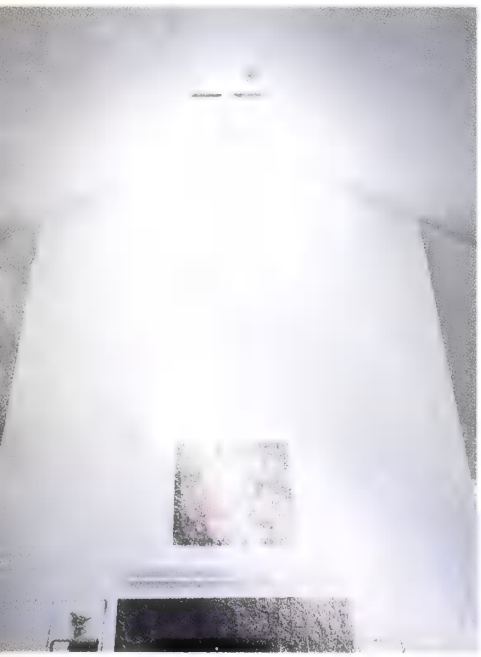


Taking their color cue from the blue-gray flagstone floor, decorators Montgomery and Rey designed rugs (left) that V'Soske produced. A skylight above the fireplace highlights a portrait by Calvin Balis (below left). Study extends around the fireplace in the living room (right and plan overleaf). Sofa pillows in Manuel Canovas fabric provide a bright accent. Portrait of sisters by Joseph Goodhue Chandler. Both paintings from Hirschl & Adler Folk.

FOR MORE DETAILS,
SEE PRODUCT INFORMATION



A glass corner gives the living room an endless mountain view



At the last curve on a road that winds upward through a wood in rolling farmland, five small buildings appear at the top of the hill. All clad in board-and-batten siding (three painted white, one barn-green and the other barn-red), with cedar-shingled gabled roofs, they look very much like the clusters of farm buildings that dot this Dutchess County, N.Y., landscape, where houses huddle close to barns against harsh winter weather. Even as you drive up to the pea-gravel entrance court, the configuration and purpose of these five seemingly separate pavilions remains intentionally ambiguous.

"It is an awesome responsibility to build on top of a hill," says Hugh Newell Jacobsen, the architect of the house and a man who invariably takes pains not to offend the eye or the neighborhood. His clients, a New York City-based couple with two teenage children, wanted a weekend house that would provide privacy for themselves and the children, separate quarters for frequent weekend guests and ample room for entertaining sometimes as many as 150 people. "In this farm country, only barns are large enough to accommodate all the functions the owners wanted to include," Jacobsen says.

To perch a house of some 6,000 square feet on top of a hill above existing farms would have been, according to Jacobsen, "vulgar." So he broke the mass of the building into separate pavilions. It is not the first time he has chosen this approach. He often divides his houses into modules shaped like the playing pieces of a Monopoly game (for him, this is the quintessential house shape—the one a child draws) to ease them onto the land. About this example he says, "If a building looks like it grew out of a hill, you are kinder to the hill. The object is to make the hill look better, not worse."

The main entrance in the central pavilion is clearly marked with a tall chimney and a front door punched deep into the facade wall. Three of the five pavilions are linked with glass-walled passageways to form the main house, and a long stone-paved corridor serves as a "street" connecting them. Guest and garage pavilions are separate.

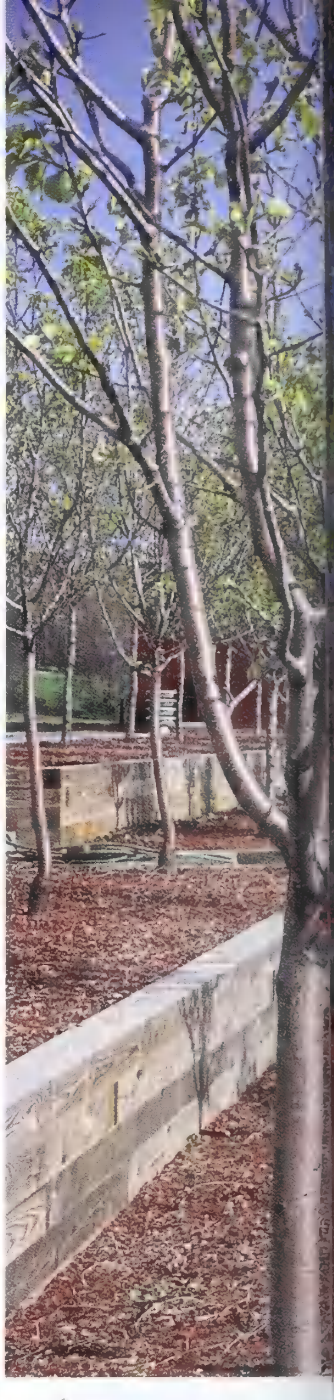
When you step inside the front door, you find yourself facing a paneled wall, but light streaming in from the right lures you around





"If a building looks like it grew out of a hill, you are kinder to the hill. The object is to make the hill look better, not worse"

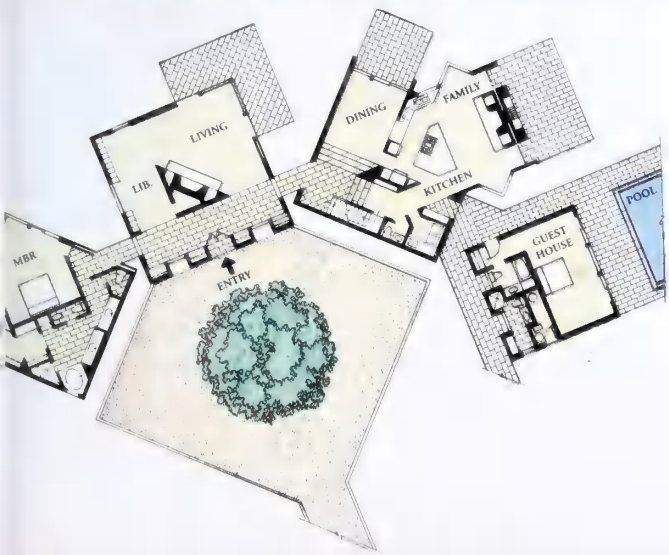




Terraced rows of pear trees (above right) stand between pool and tennis court. Jacobsen, who planned the landscaping, selected Bradford pears because they can withstand the winds that whip around the hilltop. Site plan and floor plans (right) show how each pavilion serves a different purpose: master bedroom suite angled to the left of the entrance; central pavilion housing the main entry, living room and study; right pavilion containing the dining room and kitchen, with the children's rooms upstairs in the only two-story pavilion. A few steps from the kitchen door, the separate guest quarters double as a pool house. The fifth pavilion, set apart, is the garage.







the corner into the living room. There you are surprised by two glass walls that meet and point directly at an endless view—over the dip between two mountains, across the valley and into Connecticut.

The owners, pleased with the rooms done for them in New York by Dale Montgomery and Luis Rey of McMillen Inc., asked the designers to help with the interiors of this house. The goal, according to Montgomery, was to create comfortable spaces for the family's informal weekends while deferring to Jacobsen's design. "With architecture this strong, the furnishings are less important than the house itself," Luis Rey says. ■

Editor/Writer SUSAN ZEVON
Photographer ROBERT LAUTMAN

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Six Ravishing French Gardens

Each one is a joy to the eye, food for the soul, rich in inspiration—and open to visitors

Parc Floral d'Apremont

The garden at Apremont, on the banks of the Allier, is a lavis example of France's long love affair with the English garde Herbaceous borders, a tumble of fearless color planted b Count Gilles de Brissac, are very like those he enjoyed as a child o holiday in England. Even the tiny village beside the château, whic the count's grandfather rebuilt in picture-perfect medieval style whe he was the landlord, has been given an English cottage touch. Wiste ria, clematis and roses cling to the little houses, forming a delightfu prelude to the garden itself. A large area within, inspired by England Sissinghurst, displays white flowers only. Even on a rainy day, washe and wreathed in wet mist, the phlox, jasmine and viburnum shin through the gloom. Farther on, the beautiful *bordure d'été*, a summe border (opposite), billows with annuals and perennials. The brillian reds of "La Sevillana" roses, the pink geranium "psilostemon" an salvia "icterina" jostle each other for attention. The Chinese bridg (below) was designed by the artist Alexandre Serebriakoff. ▶









Château d'Ainay-le-Vieil

The first thing you notice when buying an admission ticket to Château d'Ainay-le-Vieil is a vase of vibrant roses. On the day HB visited, the rose was Colbert, one of 200 varieties growing in the gardens of this medieval castle at Saint-Amand-Montrond, 175 miles south of Paris. The solitary gardener sweeping up a deep carpet of petals will admit to no favorite. "They are all the same to me," he says. Indeed, it is hard to pick a star amid all this ruffled beauty. Lush borders of fragrant lavender (above) and feathery silver santolina provide a counterpoint to the roses, together with the traditional box hedge. All this splendor was created by Princess Marie Sol de la Tour d'Auvergne only five years ago with the help of landscape architect Pierre Joyaux. Her favorites are the ancient roses in the palest pinks like Maidenblush and Jacques Cartier and the modern deep-toned Anne de Bretagne and Pierre Ronsard. A variety of structures support the roses: arbors, trellises, a rustic tripod (left).



Hand-lettered markers identify the roses (above). Le Rose Colbert, introduced in 1989, honors Jean-Baptiste Colbert, a minister to Louis XIV.







Château de Villiers

The garden of the Château de Villiers at Chassy near Paris is a one-woman creation. For Françoise de Dreuzy it has been an obsession for the past 10 years. She works in the garden almost every day, often for six hours at a time, and last year she opened it to the public. Although the design is a typical French *quinconce,* divided into geometric sections, the plantings are more like those of an English country garden.

"I dislike the true French garden that is dry and severe, even though the design may be good," says Mme. de Dreuzy. She loves the voluptuousness of English plantings. She likes her garden to hold secrets, to reveal hidden treasures slowly. She plants strawberries and red currants among shrubs or flowers like delphiniums and roses to provide unexpected treats for her small grandchildren and other visitors. Like an Impressionist painter, she scatters hints of color and light through the vegetation. "Sometimes I am very happy with my garden and sometimes I am not. A garden's beauty, like a woman's, depends on the day and the light." ■

Writer Jane Ellis
Photographer Jesse Gerstein

The garden at Villiers (opposite) grows beside the château with its converted stables, tower and lake. On the left: The Madonna lily, lilium candidum. Above left: Plantings near the entrance display richly varied foliage.

FOR INFORMATION ON VISITING THESE AND OTHER GARDENS, PLEASE REFER TO PAGE 126.





CALIFORNIA COOL

Jeans or black tie—this designer's apartment feels good either way

"YOU ALMOST NEED YOUR SUNGLASSES IN HERE—IT'S SO BRIGHT WHEN YOU WAKE UP IN THE MORNING," SAYS INTERIOR DESIGNER STEPHEN SHUBEL. NOTHING COULD PLEASE THIS SAN FRANCISCO NATIVE MORE. "IT'S WHY I BOUGHT THE PLACE. EVEN THE MOST TALENTED DESIGNER CANNOT CREATE NATURAL LIGHT." ▶



JOHN VAUGHAN

Stephen Shubel (above) with canine friend Fletcher. Right: A view of the living room and adjoining dining room. Yellow cotton for slipcovers from Henry Calvin.

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CHRISTOPHER IRION





CHRISTOPHER IRION



Shubel covered the fireplace surround with mirror (above) to reflect light pouring in through the windows. A Balinese mask spray-painted white, a gilded architectural fragment and a chair drawing by a French decorator from the 19th century are among the objects arranged on the mantel. "Nothing really matches, and yet it all goes together—that's my philosophy," says Shubel. Left: Propped against the wall are a 19th-century French mirror and, on the chair rail, a pastel by Shubel's friend, the artist Woody Biggs.

As sunny as his Berkeley Hills apartment is, Stephen Shubel has done everything he can to amplify this asset. The 1,200-square-foot space is as airy as a tree house, with the palest of palettes, many mirrors old and new, and big, bare windows.

It was not always this way. When a fire ravaged the 1919 Edwardian-style building four years ago, Shubel had been living with black chintz upholstery and dark-stained oak floors. "After the fire, I couldn't help associating black with soot," says the 40-year-old designer. Now he can't get enough of white. He coated the walls in "vanilla ice cream," the trim a shade colder. "I love to come home to white. It clears the mind and shows off beauti-

ful furniture and architecture."

That clarity was the motivation behind the spare furnishings. "Blank walls are so restful," says Shubel. They also form a simple setting for experiments in style. He says, "This is my little show. It's constantly changing because I don't get that attached to any one thing—there's too much out there that's wonderful." What stays the same is the casual attitude. An example is the buttoned slipcovers, which to Shubel express "a certain California carefreeness."

Shubel's travels to France in the past few years (he is currently updating a 16th-century water tower in the Loire Valley) have influenced his decorating. Glimmers of European grandeur—gilded details, the occasional antique—are the booty of shopping forays at Paris flea markets.

Shubel is fond of what he describes as "the eclectic taste of Europeans." More than combining any period or style he gathers together myriad finishes and textures: a rope basket, a sugar-cane table. "I didn't want my apartment to be pretentious or intimidating," says Shubel. "You can be in Levis or a tuxedo here and feel comfortable either way." ■

Editor JODY THOMPSON-KENNEDY
Writer GLENN HARRELL

eating pipes that needed ding in a featureless 10- -14-foot space prompted ubel to design an architectural bookcase (above) r his bedroom. With bold, ick shelves, a mirrored ck and applied cornice oldings, which he ran ound the other three alls, the piece makes the om. White sculpture by Allen Meisner. Right: For a cool summery look, Shubel slipcovered the bed in pale green taffeta from Carleton V and hung crisp sailcloth from simple rods. A few of his favorite things: a leather briefcase (he uses it as a bedside drawer), a horn stool upholstered in a left-over scrap of Brunschwig & Fils leopard-print velvet.



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A painter turned entrepreneur honors his North Carolina heritage

DOWN-HOME SPIRIT

For 25 years Bob Timberlake, a painter of the American realist school, has been collecting artifacts that tell the history of his beloved native North Carolina. It all began when Timberlake was thirty and his grandmother gave him a quilt made by two great-aunts. From there he went on to collect more quilts, agateware and rocking chairs with worn paint. "I was drawn to anything old," he says, "to things that have obviously been loved and used."

Often the quilts, agateware pitchers and chairs appear in Timberlake's paintings—his country scenes and still lifes. It is his way of recording the past. "I want to preserve these relics—to get them down on paper and canvas before they are lost," says Timberlake, who thinks of himself as a cultural historian as much as a painter.

Recently, Timberlake decided to do more than collect and paint pictures of his objects: He engaged to oversee the reproduction of selected pieces of furniture by the Lexington Furniture Company through a line called The World of Bob Timberlake. In addition, he



Among the many treasures of the past that Bob Timberlake (top left) has preserved are log structures. One is an 1807 barn (center left) that he remodeled for his studio. He added windows, dormers, a porch with Adirondack-style railing (opposite) and decorative trim under its eaves. Porch furniture and birdhouses (left) from Garden Source.

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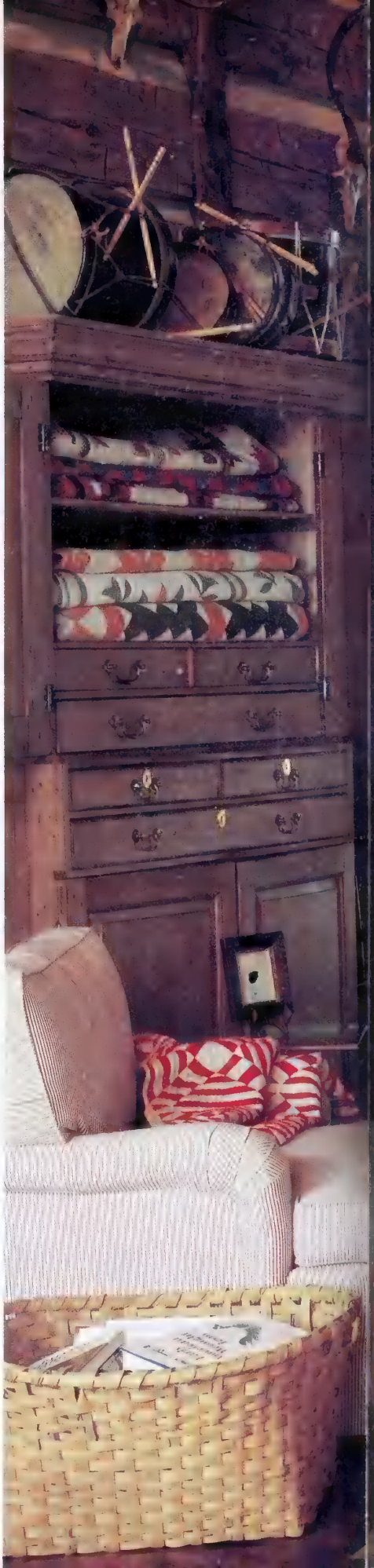
New wood and upholstered furniture, pottery and textiles–all share the same rural roots

formed The Bob Timberlake Collection to reproduce quilts, coverlets, pottery, birdhouses, decoys and other accessories.

He was determined to make these reproductions in a way that would honor the craftsmen of the past. "It has always fascinated me that things were made with such love and affection back in the old days," says Timberlake. "Sometimes love for a person inspired a piece of furniture, but just as often it was the love of wood—the grain, knots and burls. It seemed important that we make these new pieces of furniture in the same way—to finish the walnut and cherry so the character of the wood would show through."

Timberlake gives credit for the way he thinks about wood and finishes to master cabinetmaker Fred Craver of Davidson County. Like a lot of other people in this county, Timberlake grew up with Craver





Anyone who knows Bob Timberlake's paintings will recognize the quilt and agateware (left) in his accessory collection. New trestle table's original stood on the porch of Gilley Melton, whose property is the subject of several Timberlake paintings. Lexington's Windsor chairs in the studio living room (right) have a smoked green finish. Above: Timberlake's collection of hand-blown bottles.

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Reproducing country classics becomes a hometown endeavor





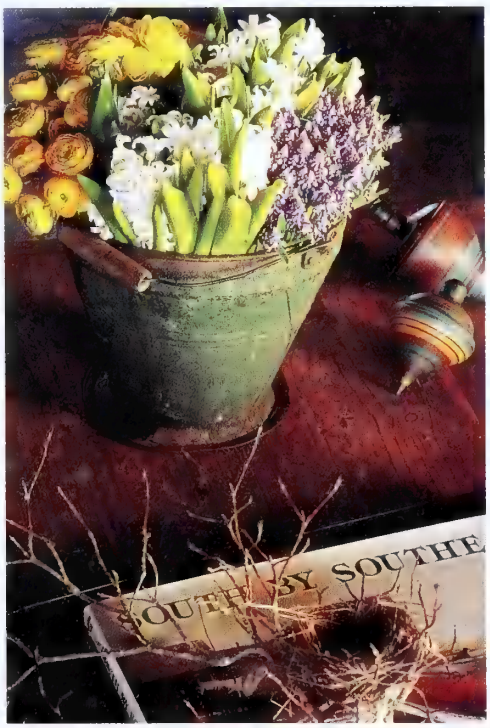


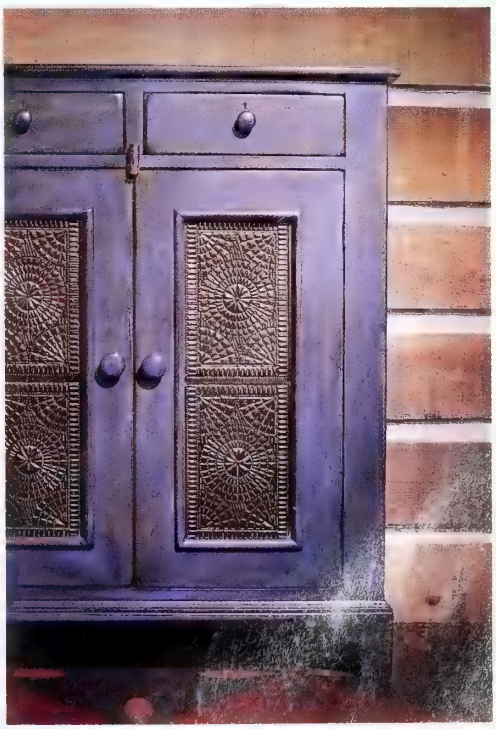
Bob Timberlake rescued this small storage barn (opposite) and moved it near his studio. Above: Sally Parnell sitting at her loom. Below: Fred Craver planing a table leg in his studio.

Clyde Gobble (above) with the bowls he throws for The Bob Timberlake Collection. Gobble makes simple, fine pottery with blue, red and brown glazes. Below: The worn green paint on a bucket appeals to Timberlake.

Above: A reproduction of a blue rocker that was one of Timberlake's first finds. Below: The Lexington pie safe has hand-punched tin panels and a paint finish that looks naturally worn.







FOR MORE DETAILS, SEE PRODUCT INFORMATION



"A lot of love went into making folk furniture– a crib for a new grandchild, a dowry chest for a daughter"

furniture. His father often gave his mother a Fred Craver piece for Christmas. Says Timberlake, "I can walk into a room full of furniture and recognize his pieces right away by the taper of a chair leg, the delicacy of a drawer front, the lines, the perfection. The most exciting thing about this new collection has been to give Craver exposure." Several pieces in Lexington's Timberlake collection were designed by Craver, and a special finish—translucent to show off the grain of cherry and walnut—is named for him.

Fred Craver is not the only Davidson County craftsperson whose work will soon become known across the country. A potter, Clyde Gobble, and a weaver, Sally Parnell, have contributed to The Bob



Timberlake Collection of accessories designed to complement the furniture. Gobble, who makes all the pottery in the collection himself, sold insurance for many years before taking up pottery full-time. Parnell, on the other hand, now 103, has been weaving rugs for most of her life. The rag rugs the local people have long treasured are now being reproduced by Capel Rugs. "My mother and father had Parnell rugs in their house along with Craver cupboards," says Timberlake. "Having the help of people I've always known makes this seem like a family project." ■

Editor DARA CAPONIGRO
Writer ELIZABETH H. HUNTER
Photographer LANGDON CLAY

In a bedroom in Timberlake's studio (above left), a new chest in his line has a hand-painted Pennsylvania Dutch motif. The quilt, from the accessories collection, is by Mathilde's Quilts. Sheets and pillow shams from Schweitzer Linens. Another bedroom (above) is decorated with textiles from The Bob Timberlake Collection: a Sally Parnell rag rug reproduced by Capel, coverlets by Mystic Valley Traders.

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SUMMER IMPROVISATIONS

Quick-and-easy decorating with sheets

Always in place by Memorial Day, white muslin slipcovers and curtains were traditional Old South ways to cool rooms for summer. We can all take a cue from this seasonal makeover and give it a modern twist by using colorful, easy-care sheets. Animated with the colors of a June garden, sheets offer a huge choice of stylish patterns, as useful for reviving a set of cushions for the porch as for coordinating the transformation of an entire beach house. Improvise your own summer coolers from the ideas that follow. Below: Setting a picnic table is a breeze with a table runner that has place mats and pockets for cutlery sewn on. Make it from instructions in Wamsutta/Pacific's booklet *Surroundings*. Used here are twin sheets in Wamsutta's Supercale Plus Stripe and Flowers, with slipcovered bench pads to match. Opposite: Suspended from curtain rings on simple cup hooks, this jaunty curtain imitates treatments used in Mediterranean countries to filter sunlight and block heat. It was quickly stitched from pink Portico Rose sheets designed by Adrienne Vittadini. ▶





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KARI HAAVISTO

Crisp blue-and-white stripes give a cottage its nautical freshness

The summer cottage you have just rented is sublime, with big airy rooms and an ocean view, but the decorating is far from ideal. The cure? A fast makeover with sheets. With the use of one pattern throughout—Sheridan's blue-and-white Pacific Stripe—this cottage gained a pulled-together look that will be fresh even in the dog days of August. Designed by New York architect Laurence Walsh, the cottage had whitewashed exposed beams from which hangs a canopy stitched from sheeting (right). A slipcover and bolsters turned a second bed into a sofa, and sheet panels hung from plaster stars created a stylish curtain (above). Headboard, Pier 1. Slipper chairs, Drexel Heritage. Chest of drawers and slat-back chair; both, Maine Cottage Furniture. ▶

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A whimsical changing pavilion, a mattress to sun on, zesty chair covers—make them all from sheets

A day at the beach can be varied and comfortable when you bring along the hominess—a soft spot to lie on, a high-back chair on which you can sit and read the latest page-turner, and a portable shelter for shade and privacy. With sheets and a bit of ingenuity, you can make them all yourself. Stitch the beach mattress (left) from a twin sheet in Wamsutta's Garden Affair pattern, filling it with padding available in notions shops. The whole affair ties up like a bedroll. Directions for the playful and useful cabana come from Wamsutta/Pacific's *Surroundings* booklet. But instead of the PVC tubing they suggest, wooden supports are used here with the ends whittled into spears. Chairs from North Cove Design arranged like props in a Fellini movie show off a sheet lineup (below, from left): Grazie by Benetton for Dan River; Faience by Victoria Morland for Cameo Interiors; Ambrosia by Lady Pepperell from WestPoint Pepperell; Renaissance by Ettore Sottsass for Swid Powell by Cannon Royal Family. ▶

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ALL SHEETS CONTAIN FORTREL JESSE GERSTEIN





ANTOINE BOOTZ

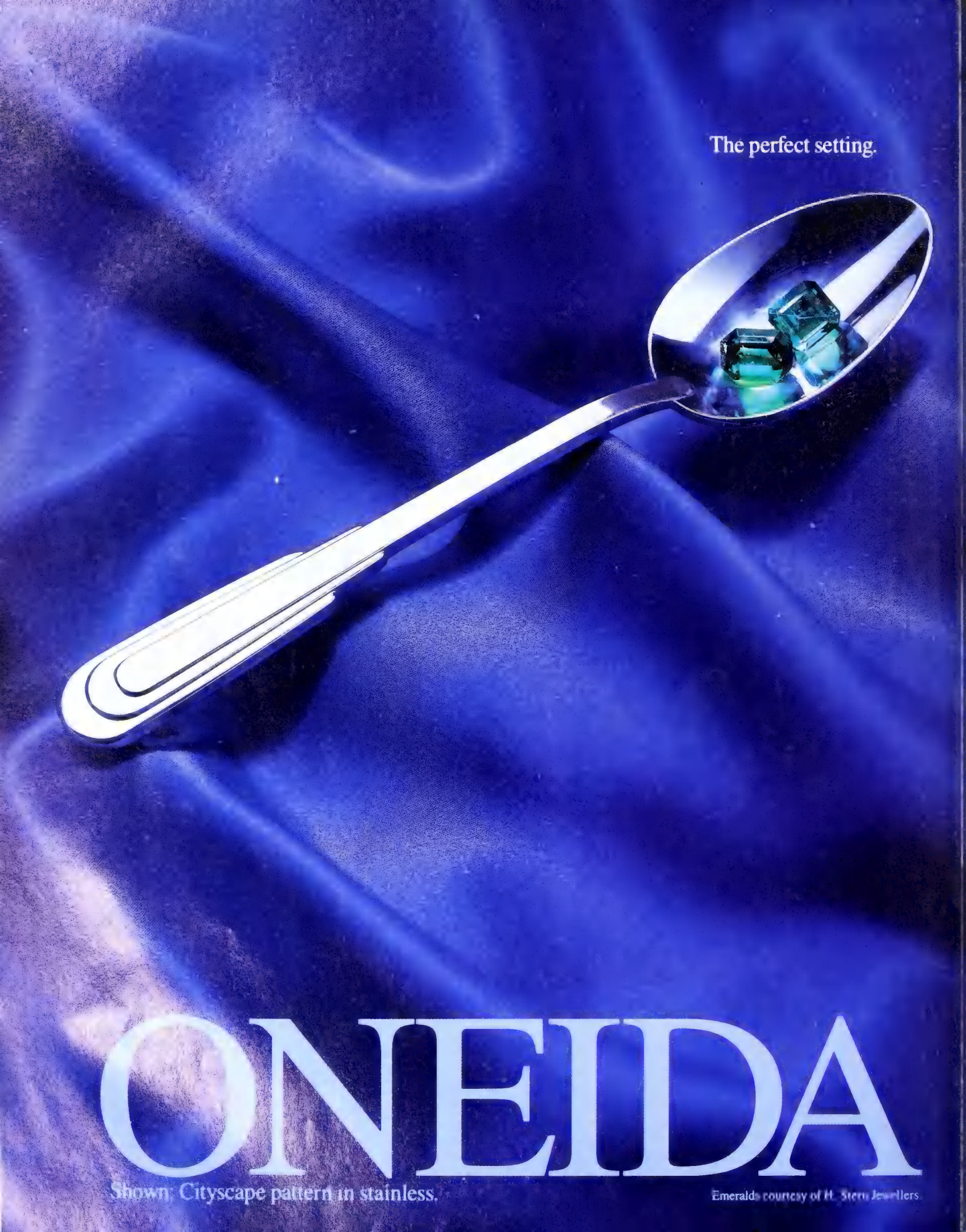
For total glamour: sheets given the full workroom treatment

Treating sheets to the classic workroom finishes of ruching and ruffling, designer David Barrett created a charming room (right). Barrett designed the hangings for the *lit à repos* from Springmaid's Soft Jade solid sheets teamed with Jardin des Fleurs, a summer-garden print designed by Jean B. for Springmaid. Placed lengthwise under the ruffled hangings, a painted daybed acquires a European character. Barrett then used sheeting for the Bettina chair (above), hourglass stool and lampshade. The balloon shade comes ready-made from Springmaid. Trimming by Caryl Hall Studios carried the floral theme underfoot. For a playful sense of depth, the designer hung an 18th-century mirror in the draped niche. Mirror, Betty Jane Bart. All furniture, Circa David Barrett.

Editor CHARLES RILEY
Writer SALLY CLARK

FOR MORE DETAILS, SEE PRODUCT INFORMATION




The perfect setting.
ONEIDA
Shown: Cityscape pattern in stainless.
Emeralds courtesy of H. Stern Jewellers

By Jane Ellis

Robust Food for Friends

OTHING FANCY, NO RICH SAUCES, JUST GUTSY ZESTFUL FOOD—HAT IS THE PREMISE AT AL FORNO, THE AWARD-WINNING RESTAUANT IN PROVIDENCE, R.I., OWNED BY JOHANNE KILLEEN AND EORGE GERMON. "IT'S THE FOOD WE LOVE THE BEST AND THE OOD WE SERVE TO FRIENDS," THEY SAY, AND IT IS THE SUBJECT OF HEIR FIRST COOKBOOK, *CUCINA SIMPATICA*, WHICH WILL BE PUBSHED THIS MONTH BY HARPERCOLLINS.



he Al Forno style of cooking depends on simple roasting and iking, grilling and steaming. Says Johanne Killeen, "It is food at's great for entertaining—with advance preparation and quick st-minute cooking, one can enjoy one's guests and a good meal." ishes like the Penne Sapore Piccante (above) are inspired by the attorias this husband-and-wife team love to visit in Italy. The eese-and-sausage cream sauce can be prepared ahead, along with e red- and yellow-pepper garnish. The penne are parboiled for a w minutes, then everything is combined and baked in the oven to bubbly finish. Greens for salads, like the clam one below, are ntly cleaned ahead but not tossed until the last minute.



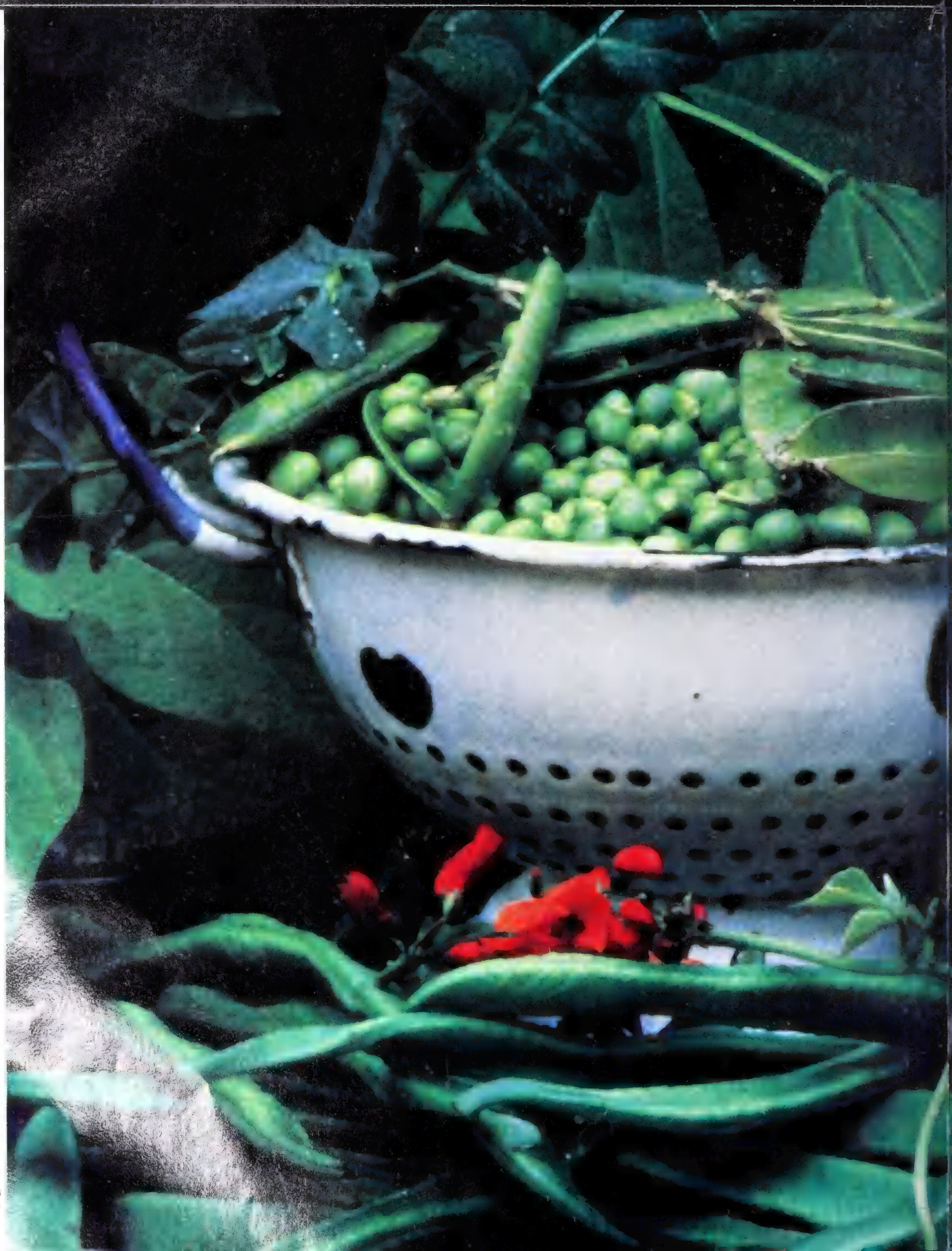


Chickens dressed for company (above): In the foreground, a simple dish of rosemary-flavored baked chicken breasts over browned potatoes; in the background, small chickens stuffed with herb-toasted bruschetta. The vegetables (right) are roasted in the oven and served either hot or at room temperature. ■



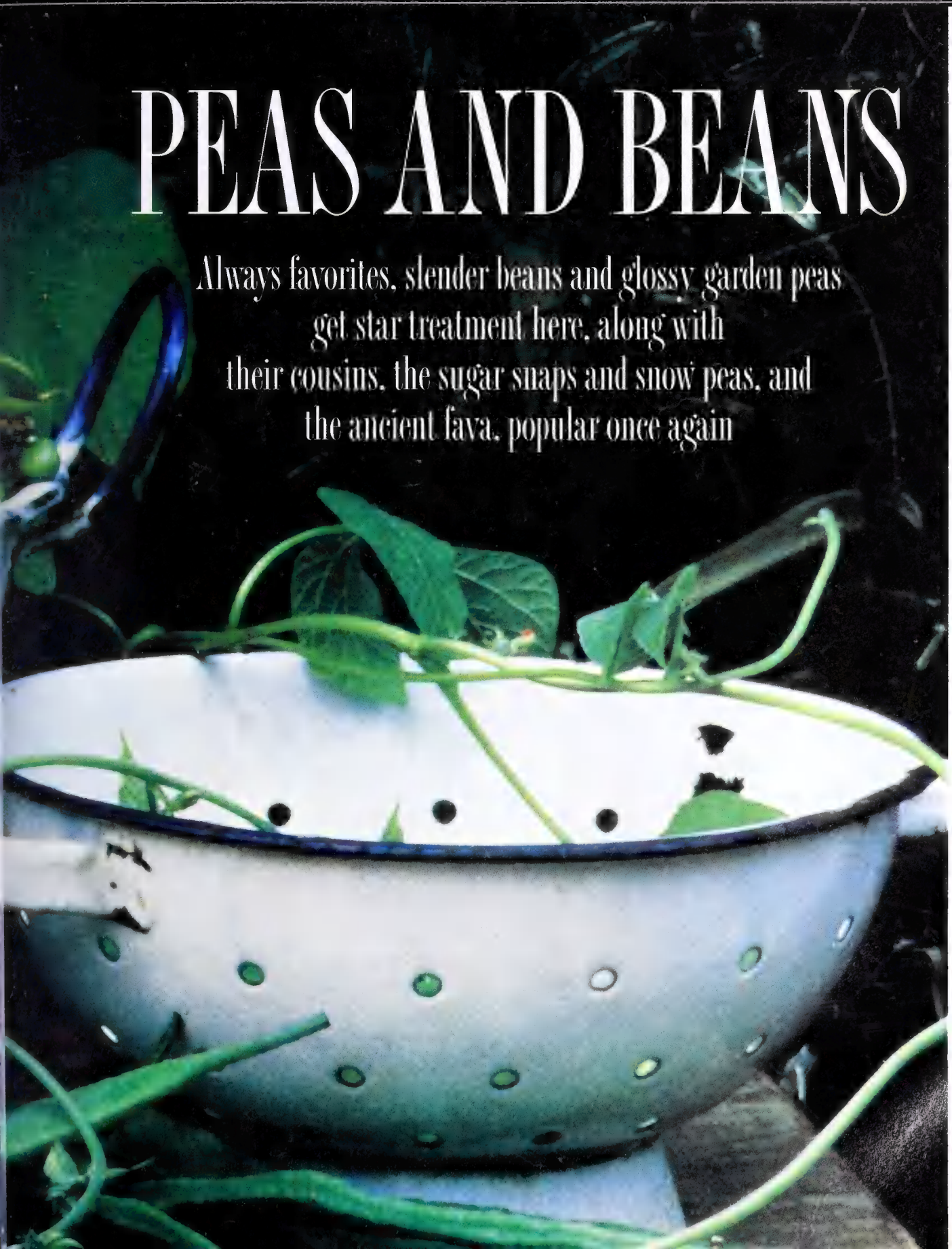
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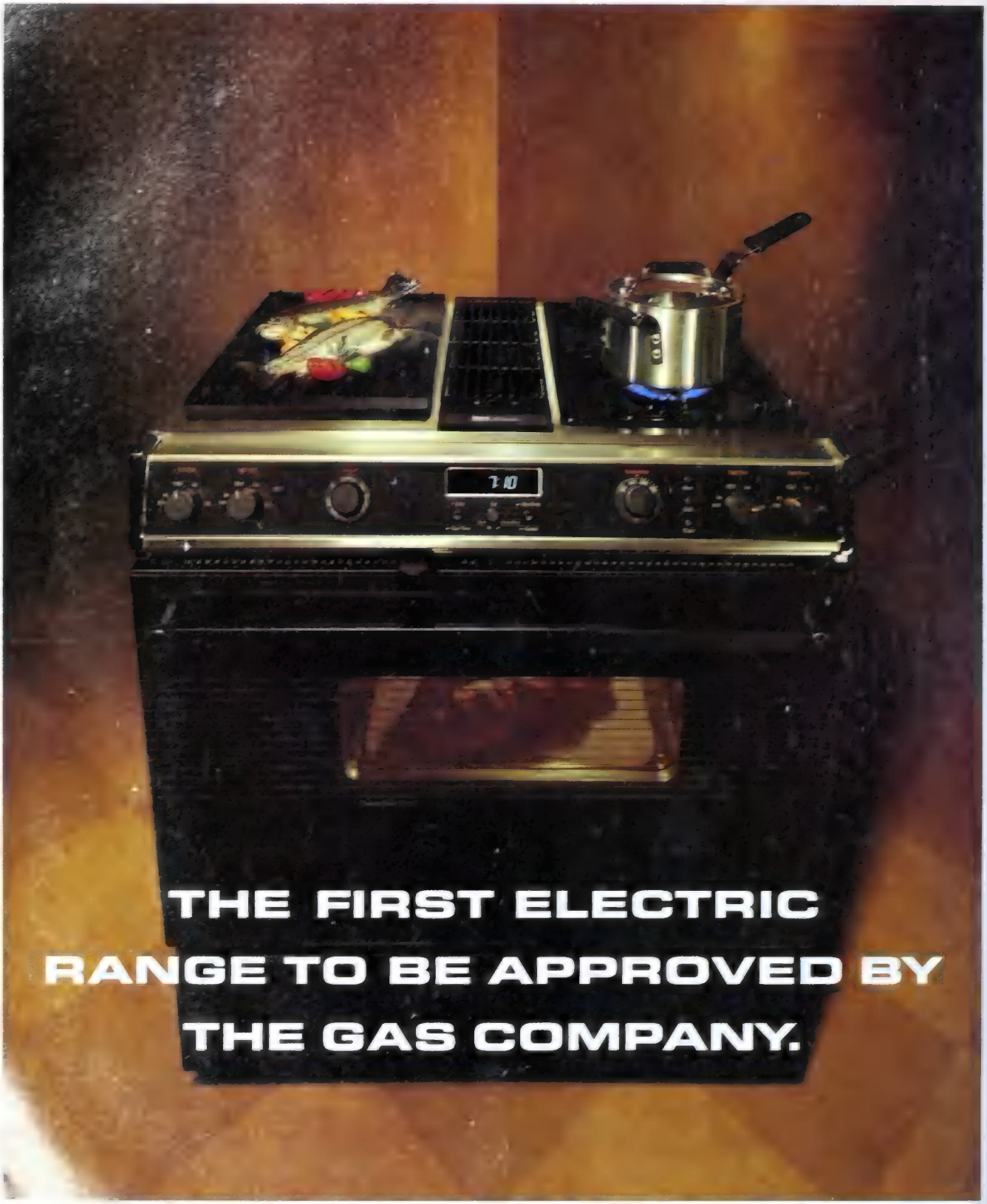
Recipes from *Cucina Simpatica: Robust Trattoria Cooking* by Johanne Killeen and George Germon, to be published by HarperCollins Publishers. Copyright © 1991 by Johanne Killeen and George Germon. Photographs by Ken Ambrose.



PEAS AND BEANS

Always favorites, slender beans and glossy garden peas get star treatment here, along with their cousins, the sugar snaps and snow peas, and the ancient fava, popular once again





You're looking at the Dual-Fuel™ range by Jenn-Air. The first grill-range that gives you the infinite high-to-low temperature control of a gas cooktop. On top of an electric self-cleaning oven that switches easily from conventional radiant to restaurant-style convection cooking. Add to this Jenn-Air's famous indoor grilling with downdraft ventilation. Plus interchangeable cooking cartridges for even more versatility. For more about the Dual-Fuel range see your Jenn-Air dealer. Because if you're serious about cooking, it doesn't get any better than this. JENN-AIR

See the Yellow Pages for your nearest Jenn-Air dealer. For brochure send $1.00 to Jenn Air Co., 3035 Shadeland Ave., Indianapolis, IN 46226.

Easy to grow, common garden-variety beans and peas can be prepared in many simple, stylish ways

Shelling peas is delightful kitchen therapy, and nothing beats their fresh green sweetness. But a package of frozen peas is an invaluable staple (it benefits from being heated in chicken broth). Peas are delicious cooked in a lettuce leaf wrapping with a knob of butter and tiny white onions the French way, or boiled with sprigs of fresh mint as the English like them. The crisp snow pea and its relation the sugar snap pea stir-fry well, but they are just as good blanched in boiling water. Drop these pods into boiling salted water for 45 seconds, then drain and refresh under cold water.

All fresh beans—green beans, string beans, haricots verts and flat beans—should be crisp and brightly colored and when raw should break with a resounding snap. Cook beans just until they are al dente, with a crisp bite. One pound of cooked string beans serves four.

Fava (or broad) beans have been used in Mediterranean cuisine for many centuries. Considered common fare in England, Iran, Spain, Italy and South America, they are just building a following here. Look for pods that are shiny, bright green, with the beans inside showing an even development. Some people like to slip the skin off the bean after cooking. Others like them raw—a favorite snack in Spain and Italy. They can also be steamed and pureed for a dip, and they make a glorious soup.





Here are two great ways to use the ubiquitous pea. Sugar snaps and garden peas go together (above left) to make a delightful sauce for pasta, and if the pods are young and fresh they can be used in a delicious soup (above right) rather than being pitched on the compost heap. Left: Fava beans (as the Italians call them) or broad beans (as they are known in Britain) make a delightful puree that can be used with a meat entrée instead of mashed potatoes, as a nest for soft-boiled eggs, or as a spread with crackers. Thinned with a little cream or buttermilk, the puree becomes a dip for crudités. ■ *Editor/Writer* JANE ELLIS *Photographer* LINDA BURGESS

RECIPES BEGIN ON PAGE 118

ENTERTAINING PLUS

Continued from page 111

PENNE SAPORE PICCANTE
Penne with sausages and peppers

Although sage gives this dish a special flavor, it is not essential to its success. If you cannot find fresh sage, do not substitute dried. Simply eliminate it from the recipe.

- **2 hot Italian sausages (3 ounces each)**
- **2 cups heavy cream**
- **½ cup chicken stock**
- **½ cup freshly grated Pecorino Romano (1½ ounces ungrated)**
- **½ cup coarsely shredded fontina (1½ ounces ungrated)**
- **2 tablespoons ricotta**
- **2 jalapeño peppers, seeded and chopped**
- **6 fresh sage leaves, chopped**
- **1 teaspoon kosher salt**
- **1 red bell pepper, seeded and thinly sliced**
- **1 yellow bell pepper, seeded and thinly sliced**
- **4 tablespoons (½ stick) unsalted butter, melted**
- **1 pound imported penne rigate**

□ Parboil sausages in enough water to cover 8 minutes; this rids them of excess fat and ensures that they will be fully cooked in the sauce. Drain sausages and allow them to cool enough to handle; slice into ⅛-inch-thick rounds.

□ In a large stockpot bring 5 quarts of salted water to a boil.

□ In a large bowl, mix sausages with cream, chicken stock, cheeses, jalapeños, sage, and salt. In a small bowl toss bell peppers with melted butter to coat.

□ Parboil penne for four minutes, drain well and fold into ingredients in large bowl. Divide mixture among 6 to 8 individual, shallow, ceramic baking dishes (1½- to 2-cup capacity) or one 10-inch shallow casserole. Arrange pepper slices on top in concentric circles and bake in a preheated 500°F oven 7 to 10 minutes in individual dishes or 10 to 15 minutes in large casserole, until bubbly and brown on top.

□ Serves 6 to 8 as an appetizer.

SPICY CLAM SALAD

Greens for salads like this can be prepared ahead but not dressed until the last minute. Give salad greens the most gentle treatment. Trim bruised leaves from the head, and remove a thin slice from the root and set head in a pan with about one inch of water. The water is drawn up into the leaves, which keeps them fresh and crisp. Mist the lettuce with more cold water and then drape them in wet linen cloths before storing in the refrigerator. Before serving, separate the leaves and soak them in very cold water to crisp them further. Drain and spin dry just before dressing.

- **[illegible]-neck clams, scrubbed**
- **[illegible] dry white wine**
- **[illegible]poons (½ stick) unsalted butter**
- **[illegible] minced fresh garlic**
- **[illegible]her salt**
- **6 [illegible] slices country bread**
- **1 cu[illegible] seeded and chopped cucumbers**
- **¼ cup [illegible]d red onion**
- **1½ to 2 cup[illegible]oked corn from the cob (6 to 8 ears)**
- **8 to 12 Oven-Cured Tomatoes (see recipe below)**
- **¾ cup Hot Pepper-Infused Olive Oil (see recipe below)**
- **2 cups red-wine vinegar**
- **½ cup chopped fresh Italian parsley**
- **1 tablespoon fresh thyme**
- **½ cup julienned scallions**
- **1 large head red leaf, salad bowl or buttercrunch lettuce, washed dried, leaves separated**

□ In a stockpot combine clams, wine and 1 cup of water. Cover and bring to a boil. Cook 5 to 10 minutes, until clams open. With tongs, transfer the opened clams to a large mixing bowl. Reserve broth for another use.

□ In a small saucepan melt butter with garlic and salt. Brush both sides of bread with garlic butter and toast under a broiler, turning once. Cut bread slices into 6 to 8 croutons and add to large mixing bowl along with all other ingredients. Toss to combine.

□ Serves 6 as a salad or 4 as a light main course.

OVEN-CURED TOMATOES

- **12 medium garden tomatoes, cored**
- **12 leaves fresh basil, parsley or 12 thyme branches**
- **¼ cup virgin olive oil**

□ Stuff cavities of cored tomatoes with herb of your choice.

□ Place tomatoes in a single layer in a baking dish. Drizzle with olive oil and bake at 200°F 8 to 12 hours. The skins should shrivel and dry, but the insides should remain soft and juicy.

□ The tomatoes can be used as an ingredient in salads, as a condiment or as an accompaniment to grilled meats.

HOT PEPPER-INFUSED OLIVE OIL

- **3 cups olive oil**
- **¼ cup hot Hungarian paprika**
- **¼ cup crushed red-pepper flakes**
- **3 garlic cloves, peeled**

□ In a heavy saucepan combine all ingredients. Bring to a boil, lower heat to very low and gently simmer 10 minutes. Remove from heat and set aside 30 minutes so that flavors continue to infuse the oil as it cools.

□ Strain oil into a clean jar. When it has cooled to room temperature, cover and refrigerate until ready to use. The oil will keep in the refrigerator for at least 2 weeks.

□ Makes about 3 cups.

ROSEMARY CHICKEN

- **1 pound red, Maine, or California potatoes**
- **4 tablespoons virgin olive oil**
- **½ teaspoon kosher salt**
- **¾ cup chopped canned tomatoes**
- **¼ teaspoon fresh cracked pepper**
- **5 tablespoons unsalted butter**
- **4 double breasts of chicken (8 to 10 ounces each), skin on**
- **4 large onions, peeled, halved and sliced lengthwise**
- **1 teaspoon fresh rosemary or ¼ teaspoon dried**
- **¼ cup chopped fresh Italian parsley**
- **2 scallions, cut thinly on a diagonal**

□ Cut each potato into 6 lengthwise wedges. In a large baking dish, toss potatoes with 3 tablespoons olive oil, ¼ teaspoon salt, ¼ cup tomatoes and pepper.

□ Roast potatoes until tender, 25 to 30 minutes at 500°F, stirring occasionally so tomatoes do not burn. About 5 to 10 minutes before potatoes are cooked, in a 9-inch cast-iron skillet melt 1 tablespoon butter and 1 tablespoon olive oil. Over high heat, brown chicken breasts, two at a time, and remove to a warm plate. In same skillet, brown onion over high heat in 2 batches, scraping up any bits of chicken.

□ Cover cooked potatoes with onion and chicken breasts. Sprinkle with remaining salt. Top chicken breasts with remaining tomato and butter and rosemary.

□ Roast about 15 minutes at 500°F, or until chicken is fully cooked. Remove from oven and allow chicken to rest 5 minutes before serving. Garnish with parsley and scallion.

□ Serves 4.

BRUSCHETTA-STUFFED CHICKEN AL FORNO

For this recipe, the bruschetta is grilled for the stuffing. This imparts a smoky flavor to the chicken, and it needs no other seasoning. If your outdoor grill is fired up for another portion of your meal, by all means grill the bread. If not, you can toast the bread over a wood fire in your fireplace. The most convenient method is to toast the bread under a broiler, in which case add 1 to 2 tablespoons of chopped fresh sage, thyme, or tarragon to the stuffing to enhance the flavor.

- **3 small chickens (2 to 2½ pounds each) or 6 Cornish hens (1 to 1¼ pounds each)**
- **8 ¾-inch-thick slices good-quality Italian bread**
- **2 to 3 garlic cloves, peeled**
- **½ to ¾ cup virgin olive oil**
- **1 teaspoon kosher salt**
- **1 to 2 tablespoons chopped fresh herbs (optional)**
- **1 cup chicken stock**
- **2 tablespoons unsalted butter**

□ Rinse chickens inside and out and dry thoroughly with paper towels.

□ Toast both sides of bread over a charcoal fire, in your fireplace over a wood fire, or under the broiler. Rub both sides of the toast with a peeled garlic clove. Cut each slice into 6 to 8 croutons and toss them in a bowl with 6 to 7 tablespoons of olive oil and ½ teaspoon salt. Fold in herbs (optional).

□ Stuff chickens with crouton mixture. Bend wing tips under birds. Brush chickens with olive oil and tie their legs together to keep stuffing in place. Sprinkle chickens with remaining salt. Place in a roasting pan and cook 45 minutes at 450°F (30 minutes for Cornish hens). Baste 3 to 4 times to ensure moistness.

□ Remove chickens from oven, and transfer to a heated platter. Spoon off and discard oil and chicken fat. Deglaze roasting pan by adding chicken stock, bringing it to a boil, and scraping up any bits of chicken left in the pan. Allow stock to reduce by half, then swirl in butter. Pour sauce over chicken and serve at once.

□ Serves 6.

ROASTED VEGETABLES

This method of high-heat roasting caramelizes the natural sugars and intensifies the flavor of most vegetables. This method works well with all of the following vegetables; the only variable is whether to brush the vegetables with olive oil. Beans whose pods are discarded are roasted dry. Those vegetables that have no such natural protection are brushed lightly with olive oil.

(Continued on page 118)

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Fruited Pork Salad

- 1/4 C. grapefruit juice
- 2 T. red wine vinegar
- 1 T. vegetable oil
- 1 t. poppy seed
- 2 t. honey
- 1/2 t. Dijon mustard
- 1 lb. boneless pork loin, sliced thinly
- 1 head green leaf lettuce
- 2 red grapefruit, peeled and sectioned
- 1-1/2 C. seedless green grapes
- 1 C. fresh strawberries

In jar with tight-fitting lid, shake together first six ingredients. Set aside. Spray large non-stick skillet with vegetable cooking spray; heat to med. hot. Stir-fry pork slices 3-4 min. just until done. Arrange lettuce on individual plates, top with fruit and pork. Spoon dressing over salads. Serves 4.

Nutrient Info. per serving:
Calories: 267 Protein: 27g Fat: 8.9g
Cholesterol: 67mg Sodium: 81mg

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ENTERTAINING PLUS

Continued from page 116

Asparagus:

- **1½ pounds fresh asparagus, trimmed**
- **2 to 3 tablespoons virgin olive oil**
- **⅛ teaspoon kosher salt, or more to taste**
- **2 tablespoons unsalted butter (optional)**

□ Spread asparagus out on a baking sheet in a single layer and brush them with olive oil. Sprinkle with salt and roast in the upper third of an oven until spears are tender when pierced with a knife, about 10 to 12 minutes, depending on their thickness.

□ Remove baking sheet from oven. Immediately place butter on corner of baking sheet to melt. With tongs, transfer the asparagus to a serving platter. Pour melted butter over and serve. (They are also delicious without butter.)

Variation: Other vegetables that benefit from this method of roasting are:

- **1½ pounds green or wax beans (roast 10 to 12 minutes)**
- **1½ pounds sugar snap peas (roast 8 to 10 minutes)**
- **2 to 3 sweet red peppers, halved and seeded (roast 10 to 12 minutes and omit butter)**
- **1 bunch carrots scraped and cut diagonally into ¼-inch pieces (roast 10 to 12 minutes)**
- **1 pound scallions, trimmed (roast 10 to 12 minutes)**
- **3 to 4 medium cucumbers, peeled, seeded, sliced ¼-inch thick (roast 8 to 10 minutes)**

The same method applies to the following vegetables, but their natural skins or cases create steam, which eliminates the need for any fat at all. Do not remove their husks, skins, pods, etc., until just before eating.

- **1½ pounds fresh fava beans (roast 10 to 12 minutes)**
- **1 pound shallots (roast 10 to 12 minutes)**
- **1½ pearl onions (roast 10 to 12 minutes)**
- **4 to 6 ears fresh corn (roast 8 to 10 minutes)**
- **3 pounds sweet peas (roast 8 to 10 minutes)**
- **3 pounds small beets (roast 40 minutes covered and 10 minutes uncovered); larger beets should be halved or quartered**
- **6 heads garlic, halved horizontally (roast covered 20 minutes, uncovered 6 minutes)**

Keep in mind that the vegetables need not be exotic, but they must be fresh. Once vegetables are harvested, they begin to lose their natural sugars. The longer they are in storage, the less desirable they are for cooking.

PASTA WITH ROASTED ASPARAGUS IN LEMON CREAM SAUCE

- **2½ cups heavy cream**
- **1 teaspoon minced lemon zest**
- **½ cup freshly grated Pecorino Romano (1½ ounces ungrated)**
- **½ cup coarsely shredded fontina (1½ ounces ungrated)**
- **2 tablespoons ricotta**
- **¼ teaspoon kosher salt**
- **12 ounces fresh asparagus, trimmed**
- **2 tablespoons melted unsalted butter**
- **1 pound imported penne rigate**

□ In a large stockpot bring 5 quarts of salted water to a boil.

□ In a large bowl, combine heavy cream with lemon zest, cheeses and salt. Slice asparagus ⅛-inch thick on a severe diagonal. Place asparagus in a small bowl and toss to coat with melted butter.

□ Parboil pasta by dropping it into boiling water 4 minutes. Drain in a colander, then add to cream mixture in large bowl.

□ Divide pasta mixture among 6 to 8 individual, shallow, ceramic gratin dishes (1½ to 2 cups capacity) or one 10-inch shallow baking dish. Top each with asparagus pieces, placing in a circle around the outside edges of the baking dish(es). Bake at 500°F until pasta is bubbly and hot and asparagus begins to brown, about 10 minutes for individual dishes and about 15 minutes for large casseroles.

□ Serves 6 to 8 as an appetizer.

PASTA BAKED WITH GRILLED EGGPLANT, TOMATO AND HERBED RICOTTA POCKETS

- **1 cup ricotta**
- **2 tablespoons chopped fresh Italian parsley**
- **¼ teaspoon ground fennel**
- **4 leaves fresh rosemary (or 2 leaves dried and minced)**
- **1½ teaspoons kosher salt**
- **1 medium eggplant (1 pound)**
- **4 to 5 tablespoons virgin olive oil**
- **3 cups chopped canned tomatoes in heavy puree**
- **1½ cups heavy cream**
- **½ cup freshly grated Pecorino Romano (1½ ounces ungrated)**
- **½ cup coarsely shredded fontina (1½ ounces ungrated)**
- **¼ teaspoon crushed red pepper flakes**
- **1 tablespoon chopped roasted garlic (see note)**
- **1 pound imported conchiglie rigate (pasta shells)**
- **3 tablespoons unsalted butter**

□ Start a charcoal fire, setting grill rack about 4 inches from coals. If grilling is inconvenient, preheat broiler to cook eggplant.

□ Bring 5 quarts of salted water to a boil.

□ In a small bowl combine ricotta, parsley, fennel, rosemary and ¼ teaspoon salt and set aside.

□ Slice eggplant into rounds about ⅝ inch thick. Brush each side of eggplant with olive oil and sprinkle with ¼ teaspoon salt. Grill or broil eggplant slices 3 to 4 minutes per side, until browned and cooked through. Transfer to a cutting board and chop coarsely.

□ In a large mixing bowl combine eggplant, tomato, cream, Pecorino Romano, fontina, red pepper, garlic, and up to 1 teaspoon salt.

□ Parboil pasta for 4 minutes, drain and toss in bowl with eggplant mixture.

□ Divide mixture among 6 to 8 individual, shallow, ceramic baking dishes (1½ to 2 cups capacity) or one 10-inch shallow casserole. Put a dollop of the herbed ricotta in center of each dish, top with a portion of butter, and bake in a 500°F oven for 7 to 10 minutes for individual dishes, 10 to 15 minutes for casserole, until bubbly and brown on top.

□ Serves 6 to 8 as an appetizer.

Note: To roast garlic see Roasted Vegetables recipe above. ■

PEAS AND BEANS

Continued from page 115

PASTA WITH PEAS AND PROSCIUTTO

- **¼ pound snow or sugar snap peas**
- **5 ounces prosciutto**
- **1 pound fettuccine**
- **2 tablespoons butter**
- **2 tablespoons flour**
- **1 cup chicken stock**
- **3 tablespoons Marsala wine**
- **1 cup heavy cream**
- **¼ pound fresh or frozen peas (shelled weight)**
- **Juice of ½ a lemon**
- **Salt and freshly ground black pepper to taste**

□ Ready the pea pods: pinch off stalk ends, tail them if desired and remove strings if present. Cut each pod in half if more than 2 inches long.

□ Cut prosciutto into thin strips and reserve.

□ Boil pasta in plenty of well-salted water. While pasta cooks, make a thin sauce with the butter, flour, stock, Marsala and cream. Season sauce to taste with salt and freshly ground black pepper. Stir in lemon juice and prosciutto.

□ In a medium saucepan boil the peas and steam the snow or sugar snap peas over them. When vegetables are done, about 3 to 4 minutes, drain.

□ Add three-quarters of the peas and pea pods to sauce. Add pasta and toss to coat evenly. Scatter remaining peas on top and serve.

□ Serves 5 to 6 as a first course.

FAVA-BEAN PUREE

The skins of not-so-young fava beans tend to be unappetizingly leathery and are often scarred with dirty "thumbnail" marks down the seam. If you slip the skins off after cooking, however, the beans become a fresh treat once again—delicious pureed and served in lieu of mashed potatoes with pork chops or sausages. The basic puree can also be thinned with butter or cream to make a lovely sauce for artichokes or a dip for crudités. On average, 2 pounds of fava beans in the pod are needed to yield 12 ounces shelled weight or 8 ounces of cooked and skinned flesh.

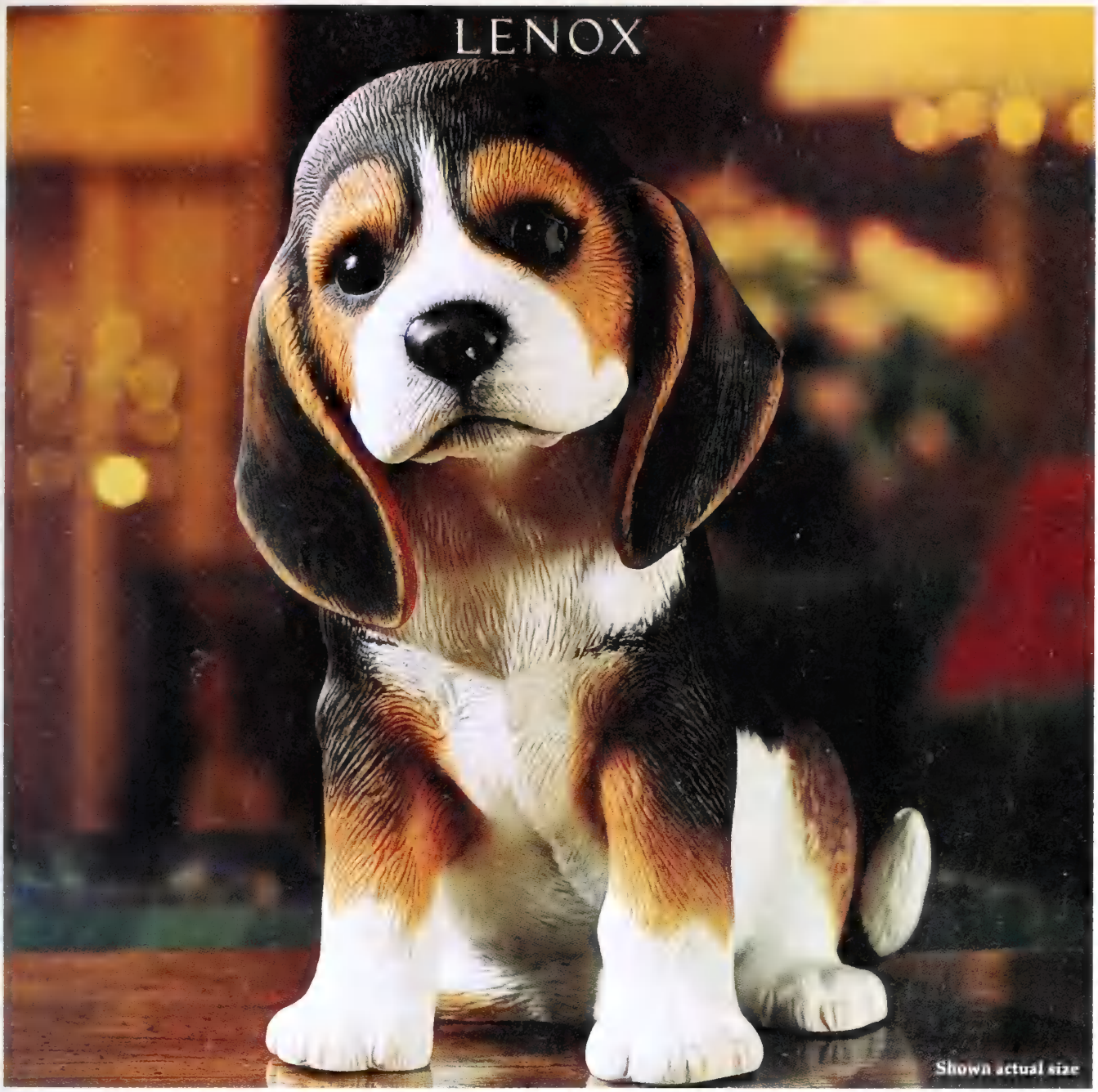
- **12 ounces fava beans (shelled weight)**
- **1 sprig summer savory**
- **1 tablespoons chopped chives**
- **1 teaspoon vinaigrette (your favorite blend)**
- **3 tablespoons cooking liquor from beans**
- **2 tablespoons butter (optional)**
- **2 tablespoons cream (optional)**
- **Salt and freshly ground pepper to taste**

□ Steam beans over salted water, scented with savory, until tender, about 20 minutes. Drain, reserving liquid. Slit skins with the point of a knife and peel away from brilliant green flesh.

□ In a food processor with a metal blade, process peeled beans with chopped chives and salt and pepper to taste, to make a thick and grainy puree with intense bean flavor. Gradually beat in a little vinaigrette and cooking liquor to thin to a spoonable mass that will hold its shape. Vinaigrette and cooking liquor will give it a stiffish consistency and keep the flavor very beany and true.

□ For a richer and creamier mixture more suitable for dipping crudités add 2 tablespoons of butter and 1 tablespoon of cream and more cooking liquor to taste.

(Continued on page 121)



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PEAS AND BEANS

Continued from page 118

□ Bean puree should be eaten on the day of making, but it can be prepared a few hours ahead and reheated in a pan over hot water. Any leftovers can be diluted with a light stock to make an excellent soup.
□ Serves 2 as a side dish.

RAGOUT OF BEANS

This is the type of simple dish one comes across all over Greece and Turkey in establishments where looking at the menu means wandering around the kitchen peering into pots and pans filled with such wonderful things as eggplant, dolmades, stuffed tomatoes and thickly sliced potatoes baked with lemons and herbs. It is an ideal way to cook green beans, or flat beans as they are also called, that are past the first flush of youth. To turn this dish into a meaty main course, fry some small chicken pieces or chucks of lamb until browned and bury them in the ragout to complete cooking.

2 pounds green or flat beans
2 pounds beefsteak or plum tomatoes skinned, cored and roughly chopped
2 teaspoons sugar
1 teaspoon lemon juice
¾ pound small onions
8 tablespoons olive oil
¾ cup water
Salt and freshly ground black pepper to taste

□ Snap off tops and tails of beans, and string them if necessary. Cut diagonally into 3½-inch pieces.
□ Sprinkle tomatoes with sugar and lemon juice and plenty of salt and freshly ground black pepper. Cut onions in half and slice thinly.
□ In a large, heavy saucepan combine olive oil, onions and half the beans. Spoon half the tomato mixture over them, cover with rest of beans and finish with remaining tomato mixture. Pour in water and bring to a boil.
□ Cover and simmer for 2 hours over very low heat, stirring occasionally.
□ After 2 hours, quite a bit of liquid will be remaining. Remove the lid, turn up heat and continue to cook to evaporate surplus liquid. Continue stirring to prevent sticking. Adjust seasonings. Serve warm, hot or cold with plenty of good bread for dunking.
□ Serves 6.

PEA-POD SOUP

After shelling your peas, if the pea pods are not as fresh and green as they should be, you should not toss them on to the compost heap but save them to make this frugal soup: a cool and delicate green distillation that tastes like pea soup should but rarely does.

1¼ pounds pea pods
Half bunch scallions, chopped
1 sprig fresh mint
½ teaspoon sugar
1 cup cold water
⅓ cup heavy cream
½ cup young peas (shelled)
Thin cucumber slices and mint leaves for garnish

□ Wash pea pods and put them in a large saucepan. Add scallions, mint, sugar and water. Bring to a boil and crush pods down into the liquid. Cover. Simmer 40 to 50 minutes until tender.
□ Drain, reserving liquid. Place greens into a food processor with a metal blade. Whiz to a puree then strain to extract every drop of tender green pulp and flavorsome juices. Discard the fiber that remains in the sieve and thin the puree by stirring in some of the cooking liquor. Season, with salt and pepper and maybe a pinch of sugar to taste. Chill for several hours.
□ Just before serving, stir in chilled cream, adjust seasoning and garnish with cucumber slices and mint leaves.
□ Serves 2 as a first course.

HOT HAZELNUT BEANS

Perfectly stringless young beans lightly dressed in an appetizing sauce make a delectable dish to serve on its own as a first course, or as part of a vegetarian feast. Some sauce ideas: a few anchovy fillets crushed and warmed in their own oil; a vinaigrette dressing scattered with garlic-fried breadcrumbs and a mimosa of hard-boiled egg yolk; a dab of pesto, or a foaming spoonful of lemon sauce. Best of the lot may be this combination of fresh green beans and hazelnuts.

¼ pound hazelnut kernels
3 tablespoons sunflower oil
2 teaspoons hazelnut oil
1 pound fresh green beans
2 teaspoons lemon juice
Salt and freshly ground black pepper to taste

□ Cut each nut into 3 or 4 pieces. Warm 2 tablespoons sunflower oil and fry nuts gently for about 5 minutes, stirring frequently, until golden brown all over. Remove nuts with slotted spoon and reserve. Add remaining sunflower oil and hazelnut oil to the pan and set aside.
□ Pinch off tops and tails of beans. Steam them until tender and blot dry. Quickly warm oils in pan. Away from the heat season oils with salt, pepper and lemon juice to taste. Add hot, freshly cooked beans and turn to coat well. Tip the contents onto a warm dish and scatter with nuts. Serve immediately before beans get cold.
□ Serves 4.

SALSIFY-AND-FAVA-BEAN RAGOUT

by Michel Richard
from Great Vegetables from the Great Chefs *(Chronicle Books)*

½ cup fava beans, shelled (about ¾ pound unshelled)
8 ounces salsify (about six 1-foot-long stalks) peeled and cut into 1½ inch lengths
1 cup milk
Pinch of salt
2 tablespoons unsalted butter
1 teaspoon soy sauce
1 drop Asian (toasted) sesame oil
1 tablespoon vegetable stock

□ Blanch beans in boiling water until they are tender, about 5 minutes; drain and cool. Peel off the outer skin.
□ In a saucepan bring milk, salsify and salt to a boil, then reduce heat and simmer about 10 minutes. Drain; rinse under cold water and set aside.
□ In a nonstick pan over medium-high heat brown 1 tablespoon of butter. Add salsify, and sauté until it begins to brown. Add soy sauce, sesame oil and stock and cook 1 minute, or until salsify is glazed. Add fava beans and remaining 1 tablespoon of butter and cook, stirring until butter is melted and fava beans are heated through. Serve immediately.
□ Serves 4.

FAVA BEANS WITH OLIVE OIL, GARLIC AND ROSEMARY

by Alice Waters
from Great Vegetables from the Great Chefs *(Chronicle Books)*
Fava beans, also called broad beans, are a fast and easy crop to grow if you have a garden. They also can be found in some produce markets in the spring (Italian greengrocers or markets offer a wide range of vegetables), although they are not as common as some of the other shell beans. Mature fava beans—one stage at which they may be eaten—have long glossy green pods, six to eight inches long.

5 pounds fresh fava beans
3 tablespoons extra-virgin olive oil
1 scant tablespoon fresh rosemary leaves
¼ cup water
1 tablespoon chopped garlic
½ teaspoon salt
Freshly ground black pepper to taste

□ Remove beans from pods, blanching in boiling water 1 minute, and drain in a colander. Run cold water over beans to cool. Using your fingernail, break outer skins of the beans and squeeze beans out between your forefinger and thumb.
□ In a 9-inch skillet warm rosemary in olive oil. Add beans, water, garlic, salt, and a little pepper. Bring mixture to a low simmer, cover and stew about 5 minutes, or until water has evaporated and beans are slightly softened. Continue cooking beans about 20 minutes so that the flavors combine and penetrate. Stir beans often to prevent them from sticking. Grind some more pepper over beans just before serving.
□ Serves 4.

PEAS AND PEARL ONIONS IN LETTUCE

The sweetness from the lettuce and onions mingles with the butter to make the peas in this dish incredibly delicious. This dish can be served as a separate first course or as an accompaniment to a mild-flavored main dish, such as fish or chicken.

½ cup water
6 tablespoons butter
1 head Boston lettuce, cleaned and separated into leaves
1½ tablespoons sugar
Salt and freshly ground black pepper to taste
3 pounds fresh green peas in the pod, shelled, or 1 package frozen petit peas
12 pearl onions, peeled and parboiled

□ In a heavy saucepan bring water to a boil and add butter. When butter is melted, carefully place lettuce leaves in pan, pushing them to the bottom and up the sides so as to line the inside of the pot. Add sugar, salt and freshly ground black pepper to season, and peas.
□ Scatter parboiled onions into lettuce-lined saucepan and push down into the peas. Cover and simmer 20 minutes, or until peas are tender. Drain any remaining water.
□ To serve, place one lettuce leaf on a plate and spoon peas and onions onto it. Serve immediately.
□ Makes 6 servings. ■

APOSTLE OF AMERICANA

Continued from page 28

bicycle rides in the countryside to recuperate from preaching. One fine day in 1905 his wife, Marietta, suggested that he take a camera along. So began Nutting's second career. But his third, most beloved career in colonial furnishings did not develop until 1913 when Nutting was 52 years old. "I never learned to live until I was fifty," he was fond of saying.

Furniture remained his passion until he died at his home in Framingham, Mass., at the age of 80. He had become an avid collector. According to Michael Ivankovich, today the country's only dealer who limits himself to Wallace Nutting objects, Nutting once bought an entire antiques store just to acquire a few choice pieces. And he was known to knock on strangers' doors and attempt to coax their ancestors' chairs and tables right out from under them.

Nutting was considered such an authority on the colonial period that his advice was sought by Henry Francis duPont (who created Winterthur Museum) and Henry Ford (who started Greenfield Village in Michigan). With names as big as those collecting colonial pieces, the market was bound to boom. By 1925, Pilgrim furniture had become as popular (and as pricey) as English Regency would become in the 1980s. "Nutting jump-started the whole colonial revival movement," says Hosley. "By 1929, prices paid for early-American furniture pieces were over six figures. It took almost fifty years before these prices were seen again."

In 1917 Nutting decided that the best way to educate the public in the glories of Pilgrim Century furniture was to make it widely available to them, so he began reproducing antiques. A stickler for perfection, he scoured the country for the best examples of early-American furniture to copy. The pieces his company produced—all handmade, laboriously finished and often crafted with the same techniques as the originals—were so fine that today unscrupulous dealers can sometimes pass Wallace Nutting furniture off as genuine. Even the scholarly Winterthur Museum was fooled by a Nutting: In the 1970s, the museum discovered in its collection a Windsor high chair that was not an 18th-century antique, as purported, but rather a 20th-century Nutting copy. "Wallace Nutting's reproductions are the finest anyone has ever made," says Ivankovich.

Unfortunately, Nutting's passion for quality made his furniture almost as expensive as the antique originals. He never made money on the furniture, but he didn't care because the photo business supported him. Eventually he sold both businesses, then one year later he sold his entire personal collection of precious antique furniture, ironwork and rugs (to J. Pierpont Morgan for the then-astonishing sum of $110,000) so that he could buy back his furniture company. He felt that the new owners were cutting corners and compromising his name. Morgan donated the Nutting antiques collection to the Wadsworth Atheneum, where it remains the largest grouping of early-American furnishings in the world.

Today, virtually everything Nutting touched is coveted by collectors. His pho-

(Continued on page 146)





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EARTH ALERT

Continued from page 60

California voters. Four years later, both opponents and supporters are bearing witness to a surprisingly orderly and peaceful transition to compliance (although there are still some who would gladly see it erased from the books). But there is no question that the news is good: The success of Prop. 65 bodes well for other states that have watched the experiment and see it as a model to follow as well.

"The law's basic idea is as simple as a spotlight. Turn it on and no one wants to be caught in the glare doing something wrong," says Roe. Proposition 65 mandates a clear warning label on products listing chemicals that cause cancer and birth defects unless the manufacturer can prove that the risks to the individual are below the harmful level—instead of the other way around. Previously, when the risks from exposure to a cancer-causing chemical were unknown, it was up to government regulators (or sometimes private groups like the Environmental Defense Fund) to prove that people were being harmed. "Now the burden of proof rests where it should—on the business that is using the chemical and causing the risk," says Roe.

In a typical example of compliance, manufacturers of food cans using lead solder quietly withdrew them from the California market just before Prop. 65 went into effect so they would not have to warn consumers about exposures to lead. "No one puts out a press release saying 'We used to expose you to a cancer-causing chemical, but we just stopped,' " Roe notes. "They do it without any fanfare. What's gratifying about this approach is how much of the chemical control is self-imposed, without any public squabbling or court action." Consumers in California are now seeing warnings on paint strippers and certain kinds of air fresheners and at counters in liquor stores.

This truly innovative approach clearly assumes that consumers have the right to be told before being exposed to some of society's most toxic chemicals—in other words, that chemical risks will appear in a spotlight, not in the dark. "This means that simple competition will tend to drive toxins out," Roe notes. "Why would anyone try to sell a product with a cancer warning label on it if the competition's product is clean? It becomes a matter of good business to keep bad chemicals out of people's lives as much as possible.

"For many years," Roe concludes, "we on the public-interest side have been frustrated by the conventional laws on toxins, which have a built-in fondness for delay and for letting chemical users avoid hard questions. Now that tilt is being reversed. If we can stay on this new path, we can expect to see dangerous chemicals being steadily squeezed out of our lives. And maybe by the time Nathan grows up he won't have this major worry any more." ■



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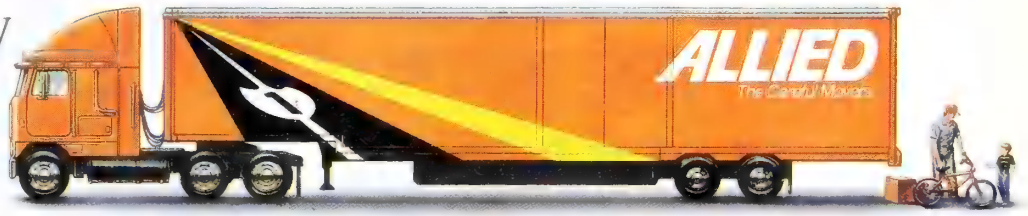
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Where they are, when they are open

1. PARC DU BAGATELLE

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Telephone: (1) 45–01–20–10
Dates open: All year-round.
Hours: 8:30/9 A.M. to 4:30/8 P.M., depending on the season.
Admission price: Garden, 5 francs.
Special events: The park has revolving exhibitions year-round.

2. ROSERAIE DE L'HAŸ-LES-ROSES

Address: Roseraie départmente de L'Haÿ-les-Roses, 8 rue Albert-Watel, 94240 L'Haÿ-les-Roses
Telephone: (1) 47–40–04–04
Dates open: mid-May to mid-September
Hours: 10 A.M. to 6 P.M.
Admission price: Garden, 6 francs.

3. GIVERNY

It was at Giverny that Claude Monet, master Impressionist, spent his last years in a charming pink house with green shutters. A painter of nature, he went to Giverny to satisfy his passion—second only to painting—for flowers and gardening. Giverny is immortalized in Monet's famous paintings of water lilies and paths overgrown with nasturtiums and rose-covered arches.
Address: Fondation Claude Monet, Monet, [illegible]
Telephone: 32–51–28–21
Dates open: April 2 to October 31. Closed Mondays.
Hours: 10 A.M. to 6 P.M.
Admission price: Garden, 20 francs; house and garden, 30 francs.

4. SAINT-JEAN-DE-BEAUREGARD

Address: domain de Saint-Jean-de-Beauregard, 91940 Saint-Jean-de-Beauregard
Telephone: (1) 60–12–00–01
Dates open: March 15 to November 15.
Hours: 2 P.M. to 6 P.M.
Admission price: Garden, 25 francs; château and garden, 32 francs.
Special events: Spring flower festival, April 12 to 14; fall fruit and vegetable festival, November 10 & 11.

5. CHÂTEAU DE COURSON

The park of this Louis XIV château is the scene of France's most important flower show. What is unusual about this semi-annual show is its emphasis on the plants themselves. New varieties are introduced here and many plants are for sale.
Address: Courson-Monteloup, 91680 Bruyère-le-Chatel
Telephone: 64–58–90–12
Dates open: March 15 to November 15, except during flower shows (see below).
Hours: 2 P.M. to 6 P.M. Closed Mondays and Wednesdays.
Admission price: Garden, 23 francs; château and garden, 32 francs.
Special events: Château Courson hosts the flower show "Journée des Plantes" twice a year—May 17 to 19 and October 18 to 20. Admission price 50 francs.

6. ABBAYE NOTRE-DAME-DE-L'EAU

Ruins of a 13th-century abbey remain as part of this romantic garden created in 1970 in the English garden tradition.
Address: 28630 Ver-lès-Chartres
Telephone: 37–26–40–19
Dates open: May to October.
Hours: 9 A.M. to 12 noon and 2 P.M. to 6 P.M.
Admission price: Garden, 25 francs.

7. CHÂTEAU DE VILLIERS, CHASSY

Address: Château de Villiers, Chassy, 18800 Baugy
Telephone: 48–80–21–42
Dates open: The château is open every Sunday in June, and every day except Tuesdays from July 15 to August 31.
Hours: 2:30 P.M. to 7 P.M.
Admission price: Garden and château, 12 francs.

8. PARC FLORAL D'APREMONT

The garden was designed to be integrated with the nearby houses in one of the 100 prettiest villages in France.
Address: parc floral d'Apremont-sur-Allier 18150 La Guerche-sur-L'Aubois
Telephone: 48–80–41–41
Dates open: March 23 to September 22.
Hours: 10 A.M. to 12 noon and 2 P.M. to 6 P.M.
Admission price: General admission, 20 francs.

. CHÂTEAU D'AINAY-E-VIEIL

ddress: 18200 Saint-Amand-Montrond
elephone: 48–63–50–67
ates open: May 15 to the end of eptember.
ours: 10 A.M. to 12 noon and 2 P.M. 6 P.M.
dmission price: Gardens, park and âteau, 28 francs.
pecial events: On May 25, 1991, Mme. anne Bourin will lecture on medieval rdens.

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ours: 10 A.M. to 12 noon and 2 P.M. to 6 . In November and from February 16 til the end of March the gardens, park d château are open only Saturday d Sunday.
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dmission price: Gardens, park and âteau, 24 francs.

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te: It is a good idea to call ahead before visit a garden to verify hours and ections. Many of the gardens are happy accommodate visitors in off-hours if angements are made ahead by phone l or letter. ■

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WINDOWS OFF THE RACK

Today there is a stock window for every need

There seem to be as many opinions about architectural style as there are houses. But one thing almost all homeowners agree on today is that they want abundant light. Top manufacturers have responded to demand by vastly increasing the variety of stock (also called standard) windows that you can readily order from lumberyard or home-center catalogs and displays. Now architects of even the most innovative buildings can avoid the expense of having windows custom-made.

A good example is this Lancaster, Pa., carriage house (left), which was converted to a *pied-à-terre*. Architect Coty Sidnam opened the entire back wall to garden views with stock windows from Marvin. Stock Velux roof windows in the bathroom and kitchen help fill the upstairs space with natural light. ■

LANGDON CLAY

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A towerlike corner of steel sash gives this house its design strength

The gabled forms and stone walls surrounding this tall little house (above) recall the burned barn that stood in its place on an old farm in Chester County, Pa., but the windows have a clearly contemporary quality. Peter Bohlin of Bohlin Powell Larkin Cywinski designs with respect for the vernacular, but he likes to inject the surprise of industrial materials. Here the glazed corner of Hope's standard steel-sash windows faces across the landscaped court (left) to a view of meadow and trees. These windows provide a thinner profile than could have been achieved in wood. ■

JOSEPH W MOLITOR

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DUO DICKINSON



MICK HALES

Stock windows form a bright octagonal addition to a "builder's box"

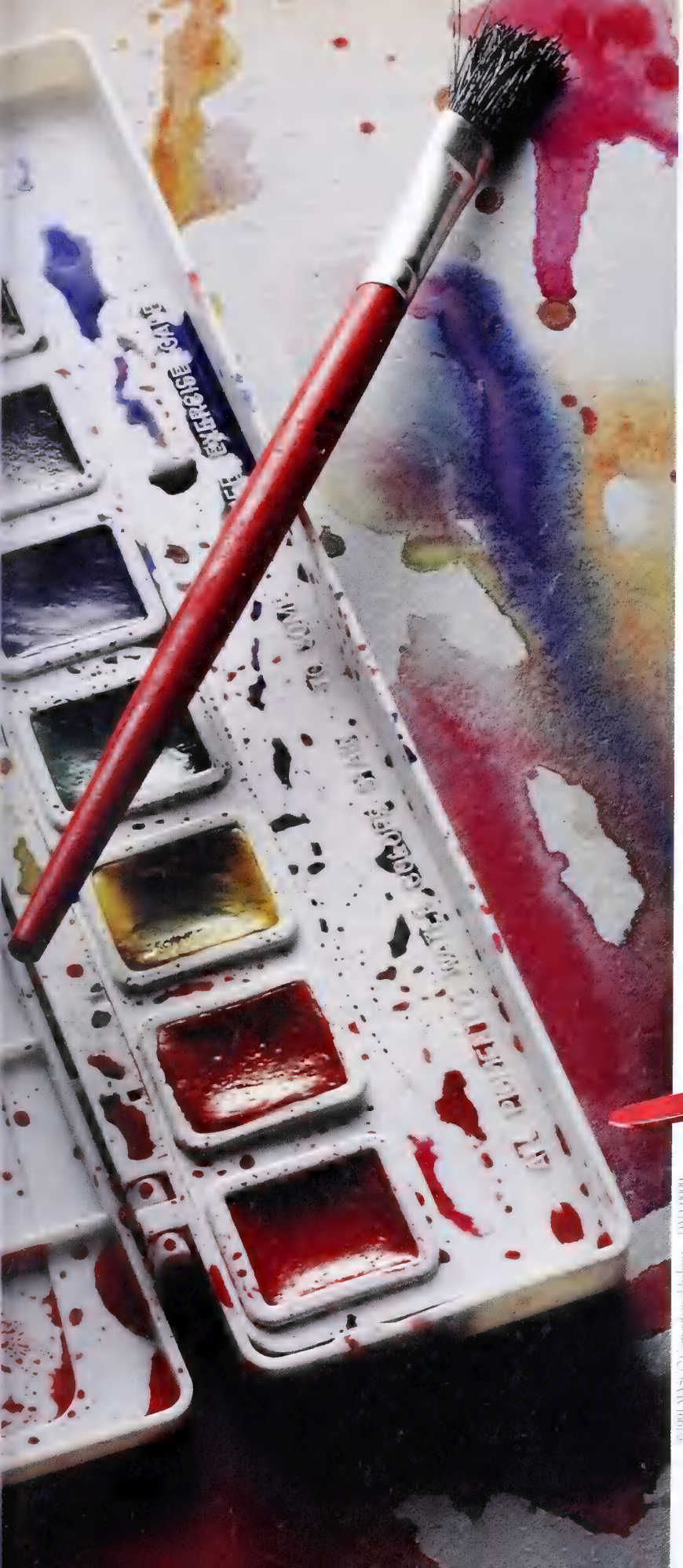
Ninety-nine percent of my clients want to open things up and let the outdoors in," Duo Dickinson says. The houses he designs—whether brand-new or remodeled—are usually distinguished by stunning configurations of windows. And most of these are ordered from manufacturers' stock.

"I like to use expanses of glass large enough to encompass sweeping views but subdivided to relate to the size of the room," the architect says.

For this octagonal addition to a house (above left) in Westchester County, N.Y., Dickinson topped a series of off-the-rack windows with a clerestory formed of Andersen square insulated awning windows.

The 28-foot addition (below left), as high as it is wide, gives its owners space for parties and informal family living and adds a vertical exclamation point to what Dickinson describes as a "barren 1972 builder's box." ■

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In a New Jersey town founded in colonial times, Philip S. Kennedy-Grant transformed what he described as a "Cape Cod-cum-ranch." Now it is a two-story house that looks as though it might have originated far earlier than it actually did. "The house was remodeled to have two faces," says the architect. "The street facade was made to have a dignified, proper appearance." The face-lift included a new entrance underneath the new cross-gable roof (above), narrower clapboards, and windows with "true divided lights" (rather than with the more common snap-in muntins). The private side (below) was opened with walls of windows to views of a gently sloping landscape shaded by mature trees.

STEVE LOPEZ

Marvin's insulated divided windows were critical in effecting the revitalization of both back and front. As Kennedy-Grant explains, "Foremost among the owners' concerns was the desire for sunlight—they wanted their rooms open and bright, and all of the house afford ing views of the property." He used double-hung windows throughou the back and in the master bedroom facing the front. However, case ments were used in the dormers to maximize the small opening an provide the egress required by building codes. Kennedy-Grant also se lected casement windows for the living room because he didn't want heavy crossbar.

Whether people are remodeling to make their houses look and fee up-to-date or, as in this example, trying to achieve a look more com patible with a historic neighborhood, windows are a prime ingredient And manufacturers are responding to the stepped-up demand with new, more sophisticated window designs and a far richer inventory o sizes, shapes and styles—all off the rack. ■

Editor/Writer SUSAN ZEVO

New small-pane windows not only light up the interiors of this remodeled house, but also add a traditional quality



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By John H. Ingersoll

The Outdoor Connection

"A skylight brightened our room not just with sunshine but with views of puffy clouds, starry nights, a greening maple"

Dramatic changes are taking place in American houses. Without the addition of a single square foot, rooms are expanding visually within their existing walls, and owners seeking a greater feeling of spaciousness can now turn to the newest manufactured windows, which link interior and exterior more closely than ever.

Why do we seem to need more breathing room? Maybe we are feeling the press of an ever-greater population density and the shrinking availability of land. More likely, we have always desired more space and light, but were unable to manage the maintenance problems that now, at last, have been eliminated.

We can be thankful that technological advances in window design have made more daylight and space possible:

- Window glass as our grandparents knew it is a memory. In its place is a product that looks and feels like glass—in fact, *is* glass—but functions like a solid wall, repelling winter cold and summer heat.
- The ratio of glass to solid walls in a house now tips toward glass.
- We see a remarkable proliferation of window styles and shapes.
- As a result of changes in window design, space within the latest additions, renovations and new houses can now flow vertically as well as horizontally.

"One of my principles is big view equals big windows," says Duo Dickinson

"We want to feel connected to the outdoors," says New Haven, Conn., architect Melanie Taylor. "Many more people are gardening, so the exterior of their houses is generally more attractive. The concept of opening French doors to an outdoor room is appealing."

Taylor continues, "people like to have light-filled spaces. Being in them feels good—psychologically uplifting and sensually gratifying. With improved window technology, opening a house to the outdoors makes sense. Windows are no longer drafty and cold, nor do they make a room too hot in summer. People have the best of both worlds: They have the outdoors and daylight when they want it, and for privacy they simply use curtains."

Skylight Sensations

In our Connecticut home, skylights above the northeast-facing kitchen and adjacent reading room brightened our lives more than we ever expected. No longer do my wife and I have to switch on overhead lamps during the day. When too much sun threatens to bleach our antique cherry desk, we just draw down the skylight blind. In summer we open the skylights to release heated indoor air.

Those are the practical pluses. What we had not envisioned beforehand were the joys of watching puffy white clouds float by overhead, or the pale green unravelings along the highest maple branches in springtime, or the lazy soaring of a hawk against a summer sky. And storms! Behind the safety of a skylight, a thunderstorm is awesome. And, of course, starry nights are a frequent skylight drama. (A skylight primer follows this article.)

Extending Sight Lines

"Where we can, we allow space in a house to flow from one area to another," says John Weidt, an architect in Chaska, Minn. "Windows expand interior space. If we use glazing high on a two-story wall near the peak, we make the sky part of the room."

Designer-builder Tom Rauscher of Minneapolis believes a house is enjoyable when a feeling of spaciousness inside carries the eye outside: "As designers, I think we're more sensitive now to the way a room feels to owners. We all know the days of shutting dining room doors and having a dinner party for six in a formal setting are over. In some cases we've opened sight lines from the front door straight through French doors that lead to a rear patio."

Opening up interior spaces does wonders for the spirit, but creates the risk of transferring unwanted noise. An experienced designer will expand interiors with an awareness of how sound travels through a house. "In a room set aside for listening to music, homeowners don't want dishwasher noise drowning it out," says architect Weidt.

Even the mere illusion of expanded space has a salutary effect. Challenged to enlarge a small stock-plan ranch house without adding on, Stan J. Malek, Jr., a Granby, Mass., architect and builder, employed three proven tactics.

(Continued on page 138)

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THE OUTDOOR CONNECTION

Continued from page 136

• He expanded upward, utilizing dead attic space to convert conventional dropped ceilings to vaulted ones.

• He installed skylights and built-in downlights.

• He replaced dark plywood paneling and brick veneer with light, bright colors in paint and wall coverings.

Today, the space within this house feels generous, and daylight floods the rooms, bouncing off light-painted walls to intensify the roomy feeling. Despite a low-slope roof, Malek even squeezed a sleeping loft into a portion of ceiling-to-rafter space.

Space and Sunlight

Wide-open interiors and dramatic windows are not exclusive to any geographic region. These qualities are possible in all 50 states, even though some details—Palladian arched windows, for example—have been overdone by builders who are eager to seem fashionable.

Architect Duo Dickinson of Madison, Conn., says: "One of my guiding principles is big view equals big windows. Owners should be able to enjoy a good view from whatever spot in a room they choose. Big interior spaces tend to demand big glass areas. Aimed at a gorgeous view, a large wall with a small window every three feet is somehow out of sync. It makes a strange kind of scale."

As our population grows, land becomes more precious and building lots are often smaller. Do big windows still make sense?

"When houses are close to one another," says Dickinson, "I see windows as lenses to focus on smaller views—what, in essence, are exterior rooms. That means the house controls the landscape rather than riding on a sea of limitless views."

Californians were among the first to experience small-lot living. Over the years they have developed the fine art of merging outdoors with indoors, even in neighborhoods where lots are minuscule. Homeowners with this problem use wood fencing or dense landscaping to preserve their view *out* while shielding their windows and glass doors from neighbors who might look *in*.

"When we design a house here," says architect John Thatch of the Dahlin Group, San Ramon, Calif., "we design house, pool, landscaping and terrace as a unit. The house expands outward. Plantings, fencing, latticework and orientation help maintain privacy."

The combination of open space and daylight provides a secondary aesthetic benefit, Dickinson claims. "The more interior space you can see when you are inside and the more daylight that flows into this space, the bigger the house feels. I tend to envision a room not only by length and width but also by height and diagonals. If the room is designed right, the space will draw your eyes upward and you will appreciate the full dimensionality of the design."

Melanie Taylor has a different view: "I think it's a mistake to have too many windows or too much glass. Compared to a big glass wall, there is something really

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wonderful about a window that frames a view precisely. I would also choose a window with divided lights. A veil-like quality in the muntin bars makes the view more romantic. The picture window of the sixties was little more than an uninteresting hole in a wall."

New Windows and Space

The ubiquitous single-glazed, double-hung window is still available. To that venerable sash has been added a dazzling array of new designs that make the present age of interior spaciousness possible.

"My personal experience is that there are probably twenty times the window sizes and types on the market than there were five years ago," says Duo Dickinson. "This, I think, is in direct response to people's desire for a better blending of interiors and site. One of the latest innovations is a double-glazed window bent to a gentle curve, an engineering feat and a delight for owners who want a view from the corner of a room. Among the recent product introductions are windows shaped like triangles, circles, half-circles and quarter-circles. Except for the circular window, these shapes are best used in combination with vertical or horizontal windows, singly or in arrangements that form other captivating shapes.

Breaking away from the double-hung mold, today's homeowners are looking for more variety among conventional forms: casements, awning windows, bay and bow windows, and garden or box-bay windows. Finding a window size to fit an existing opening or one sized to fit a designer's concept is easy today. Most of the major companies offer a dizzying number of window sizes, often in two- to four-inch increments. A sash that measures an inch too short for an opening can often be filled out with stock parts. If these measures fail, you can ask a local millwork shop to produce a window that fits.

Why Windows Are Better Than Ever

The oil shortage in 1974 inspired window manufacturers to redouble their research efforts. Lab tests on infiltration disclosed that most winter heat loss and summer heat gain made its way *around* window frames. Solutions included recommendations for better insulation around window jambs, headers and sills, as well as better-engineered weather stripping.

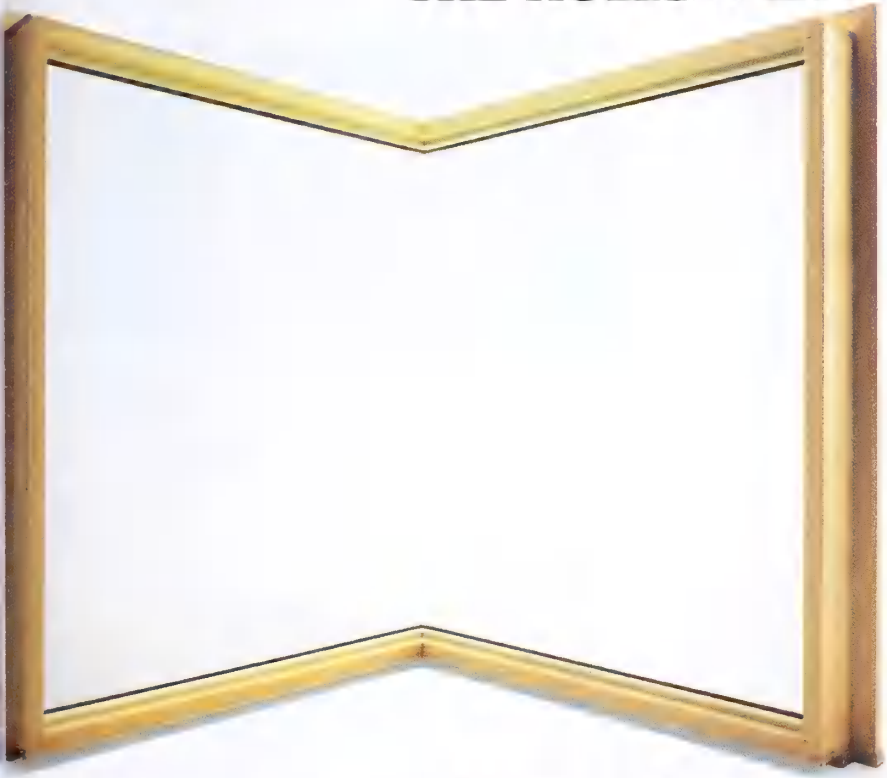
Window frames were tested. Wood proved a good insulator, as did pure vinyl. Aluminum frames with a vinyl thermal break passed the test, but solid aluminum and steel frames were judged poor insulators—much poorer, in fact, than glass.

What began as energy-saving research in the 70s catapulted into a competitive scramble for better windows in the 80s. Out of that came:

• *Low-emissivity (low-e) films.* These coatings (applied to an inner surface of double glazing or to a plastic sheet stretched between two glazing panels) repel a significant amount of radiant heat. In summer, the coating blocks most of the color-fading ultraviolet rays and radiant heat from passing through double glazing. In winter,

(Continued on page 140)

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houses in the Deep South also spread a comfortable aura of daylight without building up interior heat.

When the outdoor-indoor relationship is successful, fond memories grow. John Weidt recalls having Minnesota clients who loved to sit indoors in front of their glass wall on a late afternoon in winter. "The room would be warm," he says, "since the sun had washed it all day. The owners would watch the lingering rays of sun sparkling on untouched snow, knowing it was fifteen degrees below zero outside. Inside they were warm and toasty, and still they were able to look out on and marvel at that very cold, beautiful, quiet environment."

THE PRICE OF INNOVATION

Innovations have a price tag, of course. Here, for the sake of comparison, are prices from one Connecticut retailer for a 30-by-38-inch double-hung wood window:

Double glazed, no divided lights	$132
Single glazed, with built-in dividers	$136
Single glazed, divided, with energy panel snap-in	$168
Double glazed, low-e, no dividers	$172
Double glazed, low-e, argon-filled and with divided lights	$312

THE OUTDOOR CONNECTION

Continued from page 139

the coating does an even better job of preventing indoor radiant heat from escaping, so low-e treated glazings are a welcome addition for northern climates. In the South in summer, they keep cool air inside.

• *Argon gas-filled cavities between double glazing.* Research has determined that argon is a better insulator than air.

Putting the current innovations together, the most advanced of today's windows can reach a thermal efficiency equal to one third the insulating value of a solid wall that consists of siding, sheathing [illegible] three and a half inches of fiberglass insulation plus gypsum wall[illegible]. Recently, that efficiency level climbed even higher: A manu[illegible] reports having fabricated a window with two layers of low-e [illegible] glass panes that achieved two thirds the insulating value of the solid wall described above. The bonus, in each example, is that there [illegible] loss of acceptable visibility.

Daylight and Privacy

[illegible] transoms and skylights offer another path to daylight [illegible] particularly for bedrooms and baths. Clerestories [illegible] windows beneath roof overhangs bring soft daylight to [illegible] without also introducing unwanted heat. Glass [illegible] windows on the north side of

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glass that vertical windows can never duplicate. Beyond that, daylight from above, even during a storm, delivers more natural illumination than vertical windows.

After a snowstorm, snow usually sticks to a skylight and stays until the sun melts it or heat from below slowly penetrates the glazing. If the snow is not more than a few inches deep and the sky is clear, some light still filters through the snow cover, making the interior feel snug against the elements.

Design Benefits

Just as window styles are sufficiently varied today to adapt to any design period from 17th-century rustic to 20th-century sleek, so are skylights. In the hands of a good architect or designer, skylights are installed singly, in pairs or in an array that spans an entire roof ridge. A good designer will blend the interior need for daylight with a roofscape that complements the outside appearance.

Shapes, Sizes and Functions

While rectangular skylights are most often specified, choices also include square, round, octagonal and, on special order, one-of-a-kind shapes. Glazing is usually flat, but with the use of plastics, glazing can be bowed, pyramidal or in a bubble form.

There is a direct relationship between the size of skylights and the size of rooms. Size is the essential determinant of a skylight's price. Unless there is a strong design reason to specify a skylight

(Continued on page 142)

A Skylight Primer

Among relatively low-cost alterations to a house, adding a skylight ranks high, if not highest, in afterglow, the long-lived satisfaction of owners.

Of all daylight sources in the home, the sunshine through a skylight makes the strongest impression on owners and their friends. Visitors do not often compliment the skylight, which, after all, is simply another window. What they see and marvel at is the transformation of interior space. Everything is light and bright and the scene is rather like a sunlit indoor patio.

The impact that skylight illumination has on people may originate from childhood memories of inadequate light in houses with vertical windows only. Even through south-facing vertical windows, sunlight fails to bathe an entire room. Spaces with a north orientation seem dreary, while east and west windows absorb only half a day's sun. Lighting engineers discovered long ago that five times as much daylight floods a space through a skylight than passes through the same-size glass area in an outside wall.

Even in Bad Weather

A less obvious difference occurs on rainy days. Unless a drought preceded it, rain seen through vertical windows is not exactly inspiring, but raindrops on a skylight serve up a more soothing sound, and seen from below make a crystalline display on the

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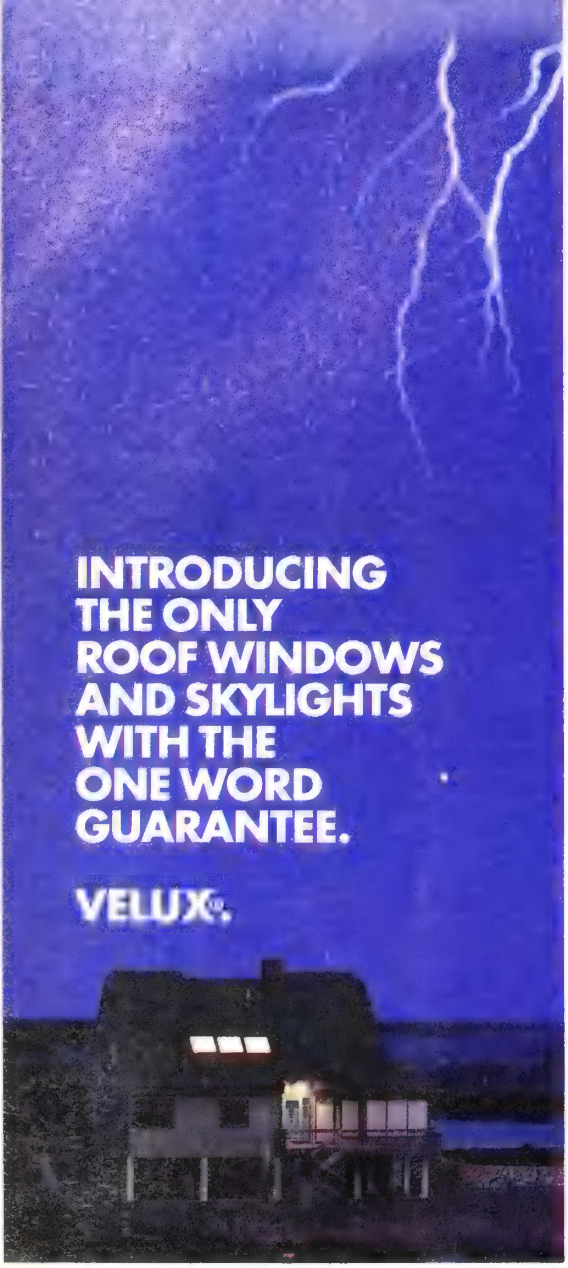
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A SKYLIGHT PRIMER

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larger than needed, staying generally within established guidelines makes budgetary sense. Although the relationships listed below are only a brief summary, they provide a mathematical ratio that is useful.

Skylight* size	Suitable for a room up to:
22" x 22"	80 sq. ft.
22" x 30"	105 sq. ft.
30" x 30"	130 sq. ft.
22" x 46"	160 sq. ft.
30" x 46"	200 sq. ft.
22" x 72"	250 sq. ft.
46" x 46"	320 sq. ft.

*This size chart is provided by Bristolite Skylights.

Skylights are offered in sizes smaller than 22 by 22 inches and larger than 46 by 46 inches. One with a glass area measuring 14 by 14 inches generally marks the lower limit and 92 by 92 inches is close to the upper limit. To distribute daylight over a very large area—an indoor swimming pool, for example—a designer will turn to custom skylights or a bank of standard units.

Skylights are either permanently fixed or are hinged and operable. While fixed skylights are about 40 percent less costly than operable units of the same size and conformation, the advantages of opening a skylight persuade most buyers to choose operable ones.

Like heated air billowing up a chimney flue, hot summer air inside a space rises naturally to the ceiling. An open skylight acts like a flue and tends to draw out the air. This natural phenomenon is amplified when a breeze blows across the skylight opening. To anyone seated below a skylight, there is a sense of moving air in the space, a movement unaided by fans.

One might argue that such air movement is redundant when air-conditioning cools a room. A fixed skylight in this case delivers ample daylight, and the cooling equipment provides the comfort. This seems logical only until the cost of cooling is measured against the additional cost of an operable skylight, especially since the skylight involves no more than first cost. Utility bills go on forever.

Aware of these economies, many owners choose an operable skylight and put it to use on days that are moderately hot. When scorchers begin at sunrise, owners switch to mechanical cooling. Over the long run this approach saves money and, for the growing numbers of environmentally aware citizens, reduces the drain on our energy resources.

There are three options for opening and closing skylights. The first two apply to skylights well above the reach of a typical basketball player.

(1) With a pole. A lightweight aluminum pole is shipped with the skylight. The pole has a right-angle turning handle at one end and a socket at the other. The socket fits snugly over a fistlike nut at the base of the skylight. Turning the pole clockwise opens the skylight; turning counter-clockwise closes it. At least one manufacturer (Velux) offers a motorized pole. Battery-operated, the pole turns the window bolt with a mere touch of a starter button on the handle.

(2) By motor. All major producers now offer electric motor-driven, operable skylights. The cost is slightly higher for the motor and installation, but measured by convenience, the cost seems minimal to most people.

There are also a number of producers who offer electronic devices that close a skylight automatically when a sensor on the roof unit sniffs out oncoming rain. Like many electronic wonders, this is somewhat more susceptible to breakdowns than an owner-operated electric opener.

(3) By hand. Now the focus is on a *sky window*. The sky window differs from a skylight in two major ways. First, the unit is hinged at the center (where meeting rails would join if it were a double-hung win-

dow). In contrast, an operable skylight is hinged at its highest point on a sloped roof. Second, a sky window is best suited to a surface space easily reached from inside. Typically, a sky window is placed on the slope of steep roof over a finished attic—rather like a dormer without the extended framing and roof. Another good location is on a mansard roof surrounding living space.

A smaller version of a sky window hinges under normal conditions at its top. Yet, this sash can also be rotated for easy cleaning. When a cleaning is needed, the hinged top is released and the sash header slides down its frame. As it does, the bottom rail of the sash rotates upward, permitting you to clean the outside surface of the glazing.

Answers for 6 Common Concerns

Here are answers to concerns most often expressed by prospective skylight customers.

We hear that skylights leak. Some surely did when residential skylights burst into the limelight during the 1970s. As demand rose rapidly, manufacturers scrambled to make the best or sometimes the glitziest and, too often, the cheapest skylight. New materials and designs were tested in the marketplace. Some failed. Leaks were a fact of life for a number of skylight buyers and the word spread swiftly as only word of a flaw can.

That the "leak" was often simple the result of condensation on inside glazing rather than rain or snow passing through a minute opening meant little. A wet Aubusson rug is a wet Aubusson rug.

Today, the potential for a skylight leak is infinitesimal. Three changes in the industry have slowed the possibility of leaky skylights to a trickle.

•First, many companies that probably should not have jumped on the 1970s skylight bandwagon are out of business. The survivors today have corrected yesterday's mistakes.

In addition, improvements filtered down. Where novice skylight installers in 1975 were too often the rule, today dealers employ experienced people.

•Second, skylight designs for standard sizes and shapes incorporate minute engineering changes inspired by prior glitches. For example, quality units now include an inside gutter along the bottom rail to collect condensation, which is directed outside in some cases and stored until evaporated in others.

This same gutter traps moisture that may seep between frame and sash—a result sometimes of a huge drop in outside temperature, bringing on a contraction of sash and frame members.

Other improvements include better gasketing around the glazing and the use of significantly improved caulking, essentially of silicones.

•Third, insulated glazing is now standard. Moreover, makers of skylights and sky windows are using the same advanced technology as vertical sash manufacturers. Low-e or low-emissivity coatings and argon-filled cavities between sheets of glazing are standard for products from some manufacturers and offered as an option from others.

Wasco Products offers glazing with Heat Mirror as an option. This is low-e, argon-filled glazing with a fine plastic sheet stretched between inner and outer panes of glass. The result is effective triple glazing and the highest skylight installation value currently on the market.

Better insulation means less chance for

(Continued on page 144)

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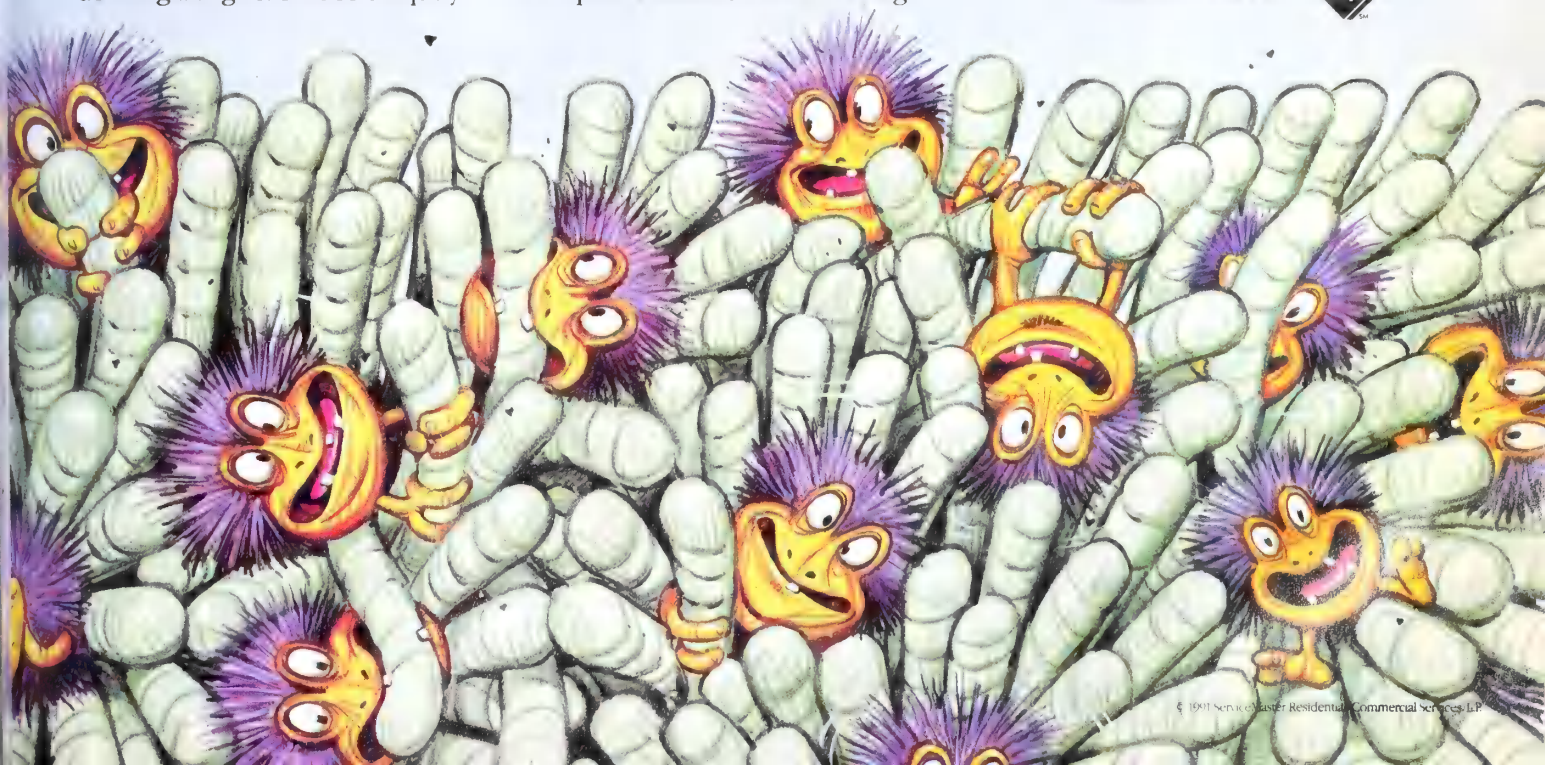
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A SKYLIGHT PRIMER

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condensation on the inside surface.

Quality skylights show a four- to six-inch curb above the roof surface. The curb, with integral or job-applied flashing, diverts rainwater flowing down the roof. Most curbless skylights snug to the roof are susceptible to leaks. A new unit called CeeFlow, installed slightly *below* the roof surface, is an exception to the rule. Designed to encourage an air flow from a soffit over the skylight to the ridge, this product is reported to be leakless. The purpose of CeeFlow is to allow for an air flow in houses built tighter to save energy.

The final step to a leak-free skylight or sky window is proper installation. (See the section How to Choose an Installer.)

Direct sunlight fades fabrics. Not when low-e glazing is specified for the skylight or sky window. This is one of the principle functions of low-e coatings: to block fabric-harming ultra-violet sunrays.

Windows treated with low-e coatings give you the best of both worlds: luxurious daylight, a clear view of the sky and little chance for ruining fabrics or bleaching fine woods. All major manufacturers offer some kind of shading as an accessory. They include:

Rollershades. Shades actually slide down a track so that the material does not billow into the room. The shade cord hangs from the skylight, is hidden and is operated manually with the skylight pole or connected to the electrical controls and sent up or down with the touch of a switch.

Venetian blinds. Operating in the same d of track as shades, closed blinds block ight better than shades do, and by sim- ning the slats, you release as much you want. Some makers offer blinds treated to reduce both heat gain in summer and heat loss in winter.

Awnings. Although not designed as tra- these exterior window covers for skylights and sky windows are opened and closed manually from inside the house. paque. Others are made of fine pla ung that blocks up to 70 percent n's heat while permitting a view out and the daylight in.

Bronze-tinted glazing. In regions such as Arizona and Florida, where the weather is more tropical than seasonal, selecting glazing that features bronze tinting in the top pane is a sensible option. While tinting does not block all of the sun's heat, it substantially reduces the amount, thus cutting back the demand for air-conditioning.

Through bronze tinting, the sky may look darker than it really is and greenery turns a deeper shade. Tinting also reduces the sum total of daylight in a space. This loss can be remedied somewhat by specifying a skylight one size larger than planned.

We don't have a cathedral ceiling. As long as the skylight is installed in a roof immediately above the area you want to open to the sky, this is not a serious problem. A rooftop skylight directs daylight to the living space below.

To collect every scrap of light possible, paint the light shaft sides a white-white (but not glossy). You should not expect as much daylight as you would receive from a skylight or sky window that opens directly

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into the room. Still, light from the shaft delivers more illumination than light through the same size glazing in a wall.

Can we screen an operable skylight? Of course. Screens are generally positioned below the skylight and are included by most companies in the base price for the unit. Screens are generally made of long-lasting, decay-resistant fiberglass and are tinted an unobtrusive gray.

Screens filter out some of the daylight but owners do not seem to mind. In fact in skylights facing south, a reduction in the sunlight is sometimes welcome, unless south-facing skylights are intended as passive solar-heat collectors. In that case, aluminum screening might be more appropriate.

Operable sky windows hinged at the top have insect screens. Those hinged at the center point do not.

Are skylight frames attractive? Yes. The standard skylight is framed outside in heavy-gauge aluminum permanently coated with a bronze finish, and inside with wood. Two companies, Wasco and Bristolite, also have models with white vinyl inside. Roto employs redwood inside, and Venterama uses plywood.

You choose how you want to finish the inside wood surfaces. The outside frame is designed to survive for many years in all weather.

What price can we expect to pay? Probably a single operable skylight measuring two by four feet could be installed for under $1,500. Adding accessories such as blinds and electrical controls could easily push the price over $2,000.

The investment is just that—an investment. Not only will you derive years of pleasure from controlled daylight, but when you sell your house, skylights are a clearly demonstrated benefit. One trade magazine in the remodeling field estimates the value of a skylight to a potential buyer as 94 percent of the original cost.

How to Choose an Installer

More than half the success of a skylight installation falls on the shoulders of the installer. Skylight and sky windows from the major producers are highly rated. Not only do makers turn out a quality unit, but they have refined the frame and adjusted sizes to make the installer's job less complicated than before.

Nevertheless, it is still possible to make errors during an installation. Installer skills range from average to excellent. Go for excellence.

One of the best ideas for locating this person involves your friends. Ask around. Who among your crowd has had a favorable experience hiring a skylight installer? No one? Then ask your friends if they know of a family that has had skylight work done recently.

Once you have names, call or visit these people and learn as much as you can about the installer. Was the work done properly? Did this person leave a mess behind or clean up? Has there been any sign of skylight failure, especially on the ceiling around the opening (a good clue to a poor job)? Was the installer easy to talk to? Did he answer ignorant questions?

What you seek, of course, is a professional you can depend on. This goes dou-

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A SKYLIGHT PRIMER

Continued from page 145

ble if a problem erupts after the job is completed. You want to be sure the installer comes back to repair the mistake.

There are other ways to find a reputable dealer/installer. Here are six questions to ask, in order of importance:

(1) Has the company been in business for more than 10 years?

(2) Have any homeowners lodged complaints against the dealer with the Better Business Bureau?

(3) Does the company have a showroom and if so, is it attractive?

(4) Will the dealer provide you with names of former customers? (Obviously, you will not get the names of people who disliked their work. But calling the people on the list can often add to your total picture.)

(5) What does your banker know about the dealer?

(6) Is the dealer a member of a national trade association? (Less important, but more of a plus than a minus.)

Out of all your probing, you may get the names of two dealer/installers. Provided each firm appears above average, and provided they carry insurance, ask for bids from both on the same brand, style and size skylight.

Compare bids, think over what you have learned about the companies and choose. You are on your way to more pleasurable interiors. ■

The major players in the field:

Andersen Corp.
Bayport, MN 55003

Bristolite Skylights
401 E. Goetz Ave.
P.O. Box 2515
Santa Ana, CA 92707

CeeFlow, Inc.
P.O. Box 98
Harbor Springs, MI 49740

Circle Redmont
P.O. Box 4053
Wallingford, CT 06492

Rolscreen Co. (Pella)
102 Main St.
Pella, IA 50219

Roto Frank of America, Inc.
Research Park, CT 06412

Velux-America, Inc.
P.O. Box 3208
Greenwood, SC 29648

Venterama Skylight Corp.
140 Cantiague Rock Rd.
Hicksville, NY 11801

Wasco Products, Inc.
P.O. Box 351
Sanford, ME 04073

John H. Ingersoll, a former senior editor of House Beautiful, is a free-lance writer specializing in housing.

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Continued from page 122

tographs, according to dealer Ivankovich, can command prices ranging from $60 for a common "scenic" to $4,950 for an ethereal photograph of a girl and her mother dressed in flowing white gowns. Nutting photographs are considered so desirable that fakes abound, according to Wallace Nutting Collectors Club founders Justine and George Monro. The Nutting furniture market is less hectic but is also active. "Nutting furniture today is where the Shaker market was ten years ago," says Ivankovich. "It's undervalued." Collectors also prize Nutting greeting cards, books (he published 20) and ironwork.

And, as he did in life, Nutting continues to inspire ardent admiration. Nutting collectors tend to be devoted to the man. The Monros have dedicated their retirement to the Wallace Nutting Collectors Club. Ivankovich gave up a good job in the insurance business to write a book on Nutting and to become a Nutting dealer. Curator William Hosley says, "I'm dedicated to him, too. Nutting was a larger-than-life figure. His passions aren't that different from my own—an admiration for a mythic past, a love of old, finely made things. People like to imagine a more romantic, simpler time, and Wallace Nutting leads you right into it." ■

Rhoda Jaffin Murphy is a free-lance design reporter.


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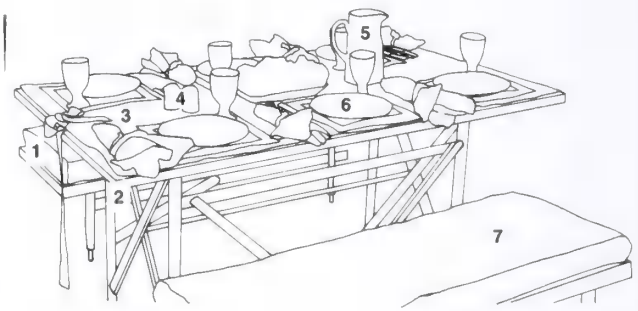
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SUMMER IMPROVISATIONS

Pages 102 to109

Right: Page 102

1. *Folding bench with cushion, Club House Collection (ea.)* $345.00
2. *Folding picnic table, Club House Collection* 295.00
3. *Supercale Plus Flower sheet, Wamsutta/ Pacific (twin flat)* 14.00
4. *Salt-and-pepper shaker set, Williams-Sonoma* 10.00
5. *Glass pitcher, Williams-Sonoma* 20.00
6. *Plate, Williams-Sonoma (set of 6)* 21.00
7. *Supercale Plus Stripe sheet, Wamsutta/ Pacific (twin flat)* 14.00

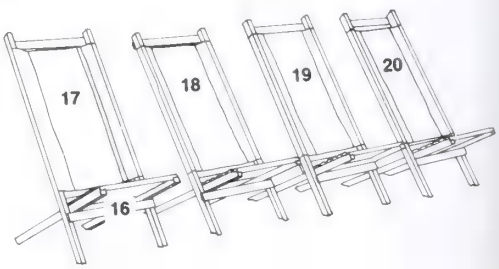




Left: Pages 104 and 105

8. *Pacific Stripe sheet, Sheridan (queen flat)* $38.00
9. *Plant stand, Isabelle Collins of London* 325.00
10. *Chairs, Drexel Heritage Furnishings Inc. (COM)†* 838.00
11. *Chest of drawers, Maine Cottage Furniture* 600.00
12. *Bombay headboard, Pier 1 Imports* 120.00
13. *Solid-color coordinate sheet, Sheridan (queen flat)* 35.00
14. *Slat-back chair, Maine Cottage Furniture* 310.00
15. *Bench, Maine Cottage Furniture* 290.00

† CUSTOMER'S OWN MATERIAL

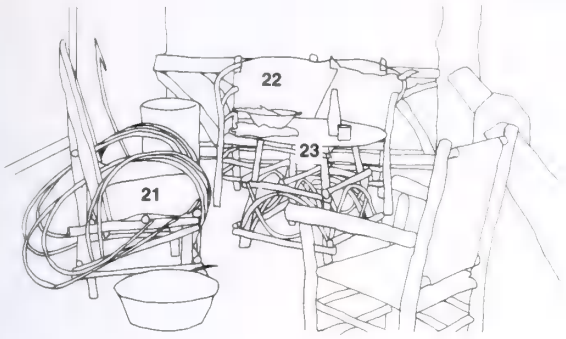


Right: Page 107

16. *Maggie's Beach Lounger, North Cove Design* $65.00
17. *Grazie sheet, Dan River (twin sheet set)* 40.00
18. *Faience sheet, Cameo (twin sheet set)* 60.00
19. *Ambrosia sheet, WestPoint Pepperell (twin sheet set)* 36.00
20. *Renaissance sheet, Fieldcrest (twin flat)* 16.00

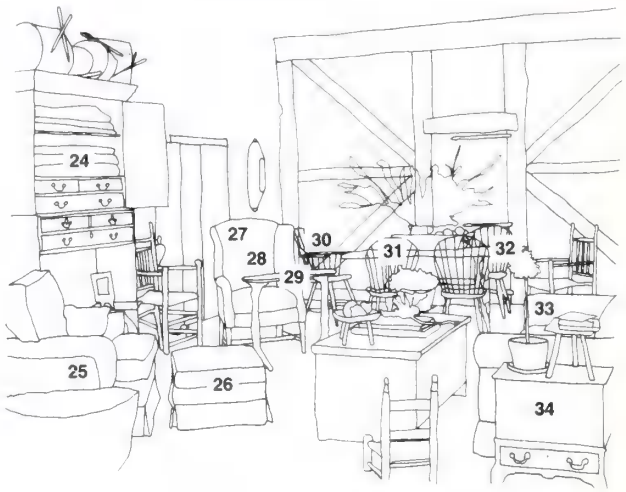
Down-Home Spirit

Pages 94 to 101



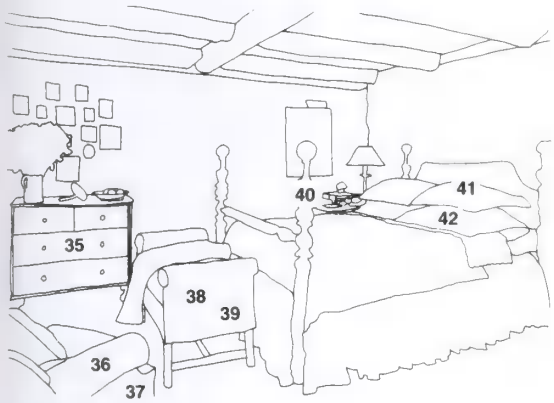
Left: Pages 94 and 95

21. *Twig chair, The Bob Timberlake Collection* ..	*$278.00*
22. *Hoop settee, The Bob Timberlake Collection* ..	*999.00*
23. *Twig table, The Bob Timberlake Collection* ..	*149.00*



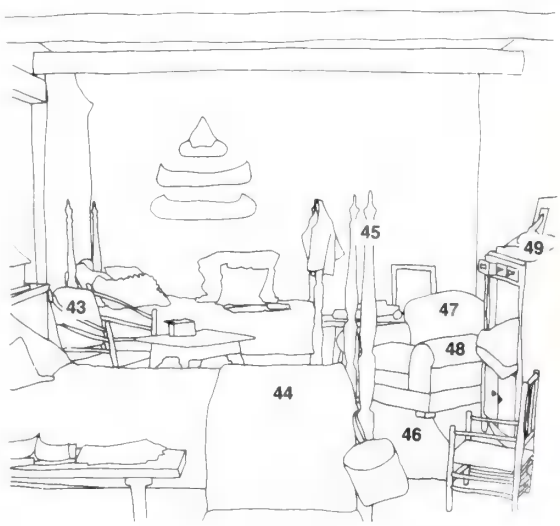
Right: Living room, pages 96 and 97

24. *Quilts, The Bob Timberlake Collection*	*$299.00 to 1,200.00*
25. *Garrison chair, Lexington Furniture Industries*	*780.00*
26. *Garrison ottoman, Lexington Furniture Industries*	*286.00*
27. *Lady's wing chair, Lexington Furniture Industries*	*768.00*
28. *Fabric, Lexington Furniture Industries (per yd.)*	*27.00*
29. *Walnut lap desk, Lexington Furniture Industries*	*370.00*
30. *Windsor armchair, Lexington Furniture Industries*	*402.00*
31. *Windsor side chair, Lexington Furniture Industries*	*325.00*
32. *Gilley's Porch trestle table, Lexington Furniture Industries*	*1,270.00*
33. *Studio sofa, Lexington Furniture Industries*	*1,297.00*
34. *Treasure chest, Lexington Furniture Industries*	*920.00*



Left: Master bedroom, pages 100 and 101

35. *Carolina painted chest, Lexington Furniture Industries*	*$2,300.00*
36. *Mrs. Petreas' chair, Lexington Furniture Industries*	*767.00*
37. *Fabric, Lexington Furniture Industries (per yd.)*	*27.00*
38. *Backless love seat, Lexington Furniture Industries*	*598.00*
39. *Fabric, Lexington Furniture Industries (per yd.)*	*27.00*
40. *Riverwood posterbed, Lexington Furniture Industries* ...	*1,425.00*
41. *Blue pillow sham, Schweitzer Linens (per pr.)*	*68.00*
42. *European square, Schweitzer Linens (per pr.)*	*85.00*



Right: Studio bedroom, page 101

43. *Hoop chair, The Bob Timberlake Collection*	*$458.00*
44. *Wool coverlet, The Bob Timberlake Collection*	*409.00*
45. *Tester bed, Lexington Furniture Industries*	*1,150.00*
46. *Capel rug, The Bob Timberlake Collection*	*199.00*
47. *Timberlake camel-back chair, Lexington Furniture Industries*	*884.00*
48. *Fabric, Lexington Furniture Industries (per yd.)*	*45.50*
49. *Carved rabbit, The Bob Timberlake Collection*	*275.00*

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(COM)—Customer's own material.

STYLE BEAT

Page 11 **Pear**, #F941004, $175—Iittala Crystal Finland, Rt. 6, Eastlake Blvd., Mahopac, NY 10541; 914–628–1616; 1–800–448–8262; in New York City, 212–689–7430. **Cobalt pitcher**, #G2132A, $35; Also available in emerald and amethyst. Ht. about 9½", capacity 1 quart—The Metropolitan Museum of Art, to order call toll-free, 7 days a week, 24 hours a day; 800–468–7386; in New York, 212–570–3726. **Blue stemmed bowl**, #0200 G, $165—Biot, 47 Potter Ave., New Rochelle, New York 10805; 914–632–0390. **Arcade decanter**, $295—Bergdorf Goodman, 754 Fifth Ave., NYC; 212–753–7300. **Star plate**, $350—Avventura, 463 Amsterdam Ave., NYC; 769–2510. **Glass collection** can be seen at REMI restaurant, 145 W. 53 St., New York; 212–581–4242. **Row of glasses**, from left: **Medium-stemmed green bubble glass**, #0103PB, $41.15—La Verrerie de Biot, 47 Potter Ave., New Rochelle, NY 10805; 914–632–0369. **Cobalt-blue Future tumbler**, special edition, $20, dishwasher safe—Magic Sands Glass Studio, 422 Cliff Drive, Aptos, CA 95003; 415–688–6167. **Martini glass**, $50—D.F. Sanders, 952 Madison Avenue, New York 10021. **Large green tumbler**, #600 by Baldwin/Guggisberg, blown in Sweden by Strombergshyttan, $40—New Glass Gallery, 345 W. Broadway, New York 10013; 212–431–0050. **Blue Berlin tulip glass**, $46, 8 colors and clear available. **Tulip-shaped** Vienna glass in plume pattern, $68—Smyers [illegible] East H St., Benicia, CA 94520; 707–745–2614. **Blue** [illegible] **Flute** by Baldwin/Guggisberg, $75—New Glass Gallery, [illegible] Broadway, NY 10013; 431–0050. **Trailed tumbler with blue spirals**, $20—Magic Sands Glass Studio, 422 Cliff Drive, Aptos, CA 95003; 408–688–6167. **Baccarat blue glass with clear stem**, $107. **blue Rotter old-fashioned glass with** [illegible] **swirl**, $95—Beredorf Goodman, 745 Fifth Ave., New [illegible] PI 5 3300.

[illegible] **triangle bronze coffee table**, 15" H × 20" [illegible] Studio, P.O. Box 1178, Southport, CT [illegible] 366-3093.

Page [illegible] **Scroll Gueridon** [illegible] table shown, inset table also [illegible] 1. $1,200 stainless, $570 mild steel. **Omega** [illegible] 17½" W × 14" D., $1,485 stainless, $910 mild [illegible] and Debra Coddington shown on **Square Knot** cha[illegible] 17½" W × 14" D., $1,485 stainless, $910 mild [illegible] **end table**, 12" W × 18" L × 26" H., $1,015 stainless, $375 mild steel. All pieces are available in other standard and custom sizes, $5 catalog available—Arrowsmith Forge & Fabrication, Inc., Nine Partners Lane, RD 3 Box 19, Millbrook, NY 12545; 914–677–5687. **Nautilus shell bench**, 46½" H × 48" W × 22½" D., shown in polished iron, $1,900—available through Park Place, 2251 Wisconsin Ave., NW, Washington, DC 20007; 202–342–6294. **Excalibur steel bench**, 37" H × 6' L × 22½" D., $1,200—available through Smith & Hawken Co., 495 Miller Ave., Mill Valley, CA 94941; 415–389–8300. **Gothic table**, 31" H × 21½" W × 15½" D. (custom sizes also available), $885 (w/o marble top)—The Cincinnati Artistic Wrought Iron Works Co., Inc., 2941–43 Eastern Ave., Cincinnati, OH 45226; 513–321–5429. **Four-poster bed**, from $3,300; **mirror**, from $660—Shannon & Jeal, 1888 Illinois St., San Francisco, CA 94124–1238; 415–641–9444.

Page 18. **Wooden obelisks** covered in hand-decorated papers, made by traditional techniques (custom colors available), rose-and-umber obelisk at left, 5½" × 5½" base, 24" H., $350; gold-and-brown obelisk at right, 10½" × 10½" base, 30" H. (shown smaller in picture), $425—B.C. Landenberger (R), 2707 Judah St., San Francisco, CA 94122; 415–664–8015. **French Batik** bedding ensemble from the Coming Home with Lands' End collection, 50% cotton/polyester. **French Batik** queen-size comforter, $145; European sham, $28; neckroll, $28; queen-size dust ruffle, $65. **Blazer Stripe** queen-size flat sheet, $34; queen-size fitted sheet, $34; standard pillowcases, $22/pr.; **lace-trimmed** standard pillowcases, $32/pr.—Lands' End, 1 Lands' End Lane, Dodgeville, WI 53595; 1–800–345–3696. **Antique white wicker bed**, #11003, $4,500—The Wicker Garden (R), 1318 Madison Ave., New York 10128; 212–410–7000. **Hand-blown Etruscan glass vases**, small yellow vase, $172; tall blue vase, $195—L.S. Collection (R), 765 Madison Ave., New York 10021; 212–472–3355. **Campaign Chair** from the Sudeley Castle Furniture collection, 27" H × 39½" W., shown in a black finish with Bennison Red Wide Stripe, $90/meter; chair $1,980—George Smith Sofas & Chairs (R, T), Bennison, Sudeley Castle Furniture, 73 Spring St., New York 10012; 212–226–4747. **Le Marche Seedboxes, Seeds for a Child's Secret Garden**, #9001, $25.50, contains vegetable, herb and flower seeds. **Victorian Flower Cutting Garden** (right), #9005, contains an old-fashioned selection of cutting flower seeds. **Potager French Kitchen Garden** (beneath Victorian seedbox), #9002, contains vegetable and herb varieties, $21/ea.—Portico (R), 379 West Broadway, New York 10012; 212–941–7800. The Gardener (R), 1836 Fourth St., Berkeley, CA 94710; 415–548–4545. **Table with rack**—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Garden ornament, flowers in flats, mossy terra-cotta pots**—Twigs (R), 381 Bleecker St., New York 10014; 212–620–8188.

Page 22.—Driade (R), 212 E. 57 St., New York 10022; 212–888–5375.

APOSTLE OF AMERICANA

Page 24. **Hand-colored platinotypes available for sale**, prices vary, call or write for more information—Michael Ivankovich Antiques, Inc., PO Box 2458, Doylestown, PA 18901; 215–345–6094. **Wadsworth Atheneum**, Wallace Nutting Collection on permanent display, open every day 11 AM to 5 PM, except Monday, $3, library open to the public—Wadsworth Atheneum, 600 Main St., Hartford, CT 06103-2990; 203–278–2670. **The Wallace Nutting Collectors Club**, write for membership information—The Wallace Nutting Collectors Club, Justine and George Monro, 186 Mountain Ave., North Caldwell, NJ 07006. Work by Wallace Nutting and pieces from his collection are also on view at the **Winterthur Museum and Gardens**, Winterthur, DE 19735; 302–888–4600.

DESIGN WATCH

Page 30. **Blue stoneware vase**, one of a kind, $220—Lanse Stover Ceramics, 20 Pierce Ave., Beverly, MA 01915; 508–922–1391. Also available through The Society of Arts and Crafts, Boston, MA; Brookfield Craft Center, Brookfield, CT; The Clay Pot, Brooklyn, NY; Virginia Breier, San Francisco, CA; The Works Gallery, Philadelphia, PA.

EARTH ALERT

Page 60. **Light blubs, from left to right:** Compact fluorescent 15-watt globe, $15.95/ea.; compact fluorescent 15-watt capsule, $16.95/ea.; 18-watt electronic, $27.95/ea.; electronic capsule, $29.95/ea.—*Seventh Generation Environmental Product Guide*, Colchester, VT 05446-1672; 800–456–1177. **Cobalt-blue pitcher**, made from recycled glass, $19.95/ea.—Co-op America, 2100 M. St., NW, Suite 403, PO Box 18217, Washington, D.C.; 202–223–1881. **Compost Information**, write: Cornucopia Network of New Jersey, Inc., Donald H. Clark, Executive Secretary, 12 Terrace Ave., Nutley, N.J. 07110; 201–667–0079. **Ornamental grasses**, catalog $2, available from Kurt Bluemel, Inc., 2740 Greene Lane, Balwin, MD 21013–9523; 301–557–7229.

BLOOMING IN THE RUINS

Pages 64 to 73. **Designer:** David Easton—David Anthony Easton, Inc., 323 E. 58 St., New York 10022; 212–486–6704. **Garden designer:** Nancy Goslee Power—Nancy Goslee Power & Associates, 615 20 St., Santa Monica, CA 90402; 213–394–0261. (For more of Power's work see HB, May 1990).

Pages 68 and 69. **Fabric for living room curtains**, Soligny Texture, off-white, #38910.01; **multi-colored Indian floral fabric for living room sofa, chairs and seat cushions**, Kandahar print, #1723000.00; **fabric for living room table skirt**, Mozart Velvet, sable color, #3653.00/33.—Brunschwig & Fils, (T) 979 Third Ave., New York 10022; 212–838–7878.

Pages 70 and 71. **Botanical print fabric for chair in bedroom**, Hampton, red and blue, #1074-04.—Cowtan & Tout (T), 979 Third Ave., New York; 212–753–4488. **Multi-colored Indian floral fabric for curtains, chair and headboard in master bedroom**, Creil Print, #173100.00, hand-block printed.—Brunschwig & Fils, (T) 979 Third Ave., New York 10022; 212–838–7878. **Exterior chairs**, reproduction Lutyens—Clifton Little Venice, 3 Warwick Place, London, England; 011–44–71–289–7894. **Blue-and-white cushions**, on Lutyens chairs and on rattan porch chairs—Bernard Thorp, 6 Burnshall St., London, SW3 England; 011–44–71–352–1022.

FITTING INTO FARMLAND

Pages 74 to 79. **Architect and landscape architect**: Hugh Newell Jacobsen, project architect, John Murphey—Hugh Newell Jacobsen, FAIA, 2529 P St., NW, Washington, DC 20007; 202–337–5200. **Interior design**, Dale Montgomery and Luis A. Rey—McMillen Inc., 155 E. 56 St., New York 10022. **Contractor**—Heitmann and Heitmann Builders, Andrews Rd., La Grangeville, NY 12540; 914–223–3629. House size, 4,500 square feet. Lot size, 100 acres. Structure type, wood frame. Roof material, eastern white cedar shingles. Exterior material, plywood—Duraply. **Exterior paints**, white, dark green, barn red—Sherwin Williams (M), Customer Service, 101 Prospect Ave., 14 floor, Midland Building, Cleveland, OH 44115; 800–752–8468. **Insulation**—Owens Corning. **Windows**—Twenty-First Century Glass and Aluminum Products (M), Inc., 128 Maple Ave., Stamford, CT 06902; 203–966–4998. **Sliding doors**—Fleetwood Aluminum Products, Inc. (M), Corona, CA 91720. **Floors**, a combination of bleached and stained white oak with blue stone from Hamm & Sons, 51 Market St., Bangor, PA 18013; 215–588–2141. **Cabinets**, plywood, de-

signed by Hugh Newell Jacobsen—Architectural Woodwork (M), Oceanside, NY; 516–536–6640. **Interior paint,** pure white, flat—Sherwin Williams (M), Customer Service, 101 Prospect Ave., 14th floor, Midland Building, Cleveland, OH 44115; 800–752–8468. **Lighting**—Edison Price, Lightolier, and Prescolite. **Hardware**—Baldwin Hardware Corp. (M), 841 E. Wyomissing Blvd., PO Box 15048, Reading, PA 19612. **Fireplace,** designed by Hugh Newell Jacobsen, made of concrete block, brick, woodpaneling.

Pages 76 and 77: **Orange fabric on sofa pillows**—Manuel Canovas (T), 979 Third Ave., New York 10022; 212–752–9588. **Rug**, custom designed by McMillen Inc.—V'Soske (M), 155 E. 56 St., New York 10022-2748. **Neoclassical obelisks** on round table, marble with white trim—Lenox Court Antiques (R), 972 Lexington Ave., New York 10021. **Painting above fireplace**, portrait of Alfred Bennet Couch and Lydia Var. Doorn Couch, c. 1840, painted by Calvin Balis, **painting in study**, double portrait of Victoria A. and Virginia R. Wilder, 1848, painted by Joseph Goodhue Chandler—Hirschl & Adler Folk (R), 851 Madison Ave., New York 10021.

CALIFORNIA COOL

Pages 90 to 93: **Interior design by Stephen Shubel**, 1406 Euclid, Berkeley, CA 94708; 415–843–7866. **Slipcover for chairs**, yellow cotton by Calvin, Repptrust, hand-loomed fabric, 100% cotton—Henry Calvin Fabrics (T), 151 Vermont Ctr., #2, San Francisco, CA 94103; 415–863–1944. **Chalk pastels** by Woody Biggs—available through Stephen Shubel (see above).

Pages 92 and 93: **Italian glazed pots** (holding baby's breath)—The Ginsberg Collection (T), Showplace Sq. W., 190 San Bruno Ave., San Francisco, CA 94103; 415–621–6060. *Bedroom.* **Slipcover for headboard**, Watermill Taffeta in Mint—Carleton V (T), 979 Third Ave., New York 10022; 212–355–4525. Sheets from the Unis Collection, Canary yellow—Palais Royal (M); 804–979–3911. **European square pillows** by Summerhill—available through C.L. McRae (T), 550 15 St., San Francisco, CA 94103; 415–626–2726.

DOWN-HOME SPIRIT

Pages 94 and 95: **Hoop settee**, #2012412, basket-weave seat, made of hickory branches, cushion available, $999; **twig chair**, #2012311 willow branches, twig seat, cushion available, $278, **round twig table**, willow, 21" × 18", #2012334, $149—Bob Timberlake Collection, Inc., PO Box 1583, Lexington, NC 27293; 704–249–9878. **Green chair**—private collection.

Pages 96 and 97: **Studio sofa,** #8314-33, blend down bench cushion, tight back, 78" × 34" × 33" H, $1,297, red/white check fabric #D-7118-05, 100% cotton; **Garrison chair,** #8318-11, loose pillow back, kick pleat skirt, 37" × 35" × 37" H, $780, red/white ticking #D7117-05, 100% cotton; **Garrison ottoman**, #8318-44, kick pleat skirt, 21" × 27½" × 15" H, $286, red/white ticking, #D-7117-05; **lady's wing chair** with exposed legs in cherry, #8317-19, blend down seat cushion, 32" × 29" × 45½", $768, ruffled skirt option, red/white check fabric, #D-7118-05, $27/yd.; **Lift-lid treasure chest,** #965-972, smoked green finish, $920; **Lawyer's solid walnut lap desk**, #955-964, $370, heritage walnut finish; **Gilley's Porch trestle table**, #968-874, buttermilk finish with lift-lid storage compartment, 66" × 42" × 29½" H, $1,270; **Windsor bow-back side chairs,** #965-884, 19½" × 19" × 38½", seat height 18", smoked green, $325; **Windsor bow-back armchairs,** #965-885, 23½" × 19" × 38½" H, seat height 18", smoked green, $402—The World of Bob Timberlake, Lexington Furniture Industries, PO Box 1008, Lexington, NC 27293-1008; 704–249–5300. **Ceramic plate**, **quilts**—The Bob Timberlake Collection, PO Box 1583, Lexington, NC 27293; 704–249–9878.

Pages 98 and 99: **Clyde Gobble,** potter—Gobble Pottery, Route 17, PO Box 436 C, Gray Mill Rd., Lexington, NC 27292; 704–352–5848. **Twig plant stand**, willow branches, $149—The Bob Timberlake Collection Inc., PO Box 1583, Lexington, NC 27293. **Front porch rocking chair,** #967-535, agate finish, $390; **kitchen pie safe,** #967-863, agate finish, $1,400—The World of Bob Timberlake, Lexington Furniture Industries, PO Box 1008, Lexington, NC 27293-1008; 704–249–5300.

Pages 100 and 101: **Back porch bucket bench,** #967-862, agate finish, $1,170; **farmhouse tester bed,** #833-171c, twin, timberlake finish, $1,150; **Timberlake camel-back chair,** #8310-11, wood bun foot, 41" × 36" × 35" H, $884; fabric, #710106, $45.50/yd.; **bedspread fabric**, #F-7131-06, 100% cotton; **bedskirt fabric,** #E-7132-06, 100% cotton; **curtain fabric**, **checkerboard lamp table**, #838-944, $520—The World of Bob Timberlake, Lexington Furniture Industries, PO Box 1008, Lexington, NC 27293-1008; 704–249–5300. **Captain Bob's birdhouse**, #201-122, $178; **coverlet on bed**, 100% wool, hand-loomed in Wales, $409; **Capel rug**, hearthside rug, light green, 5' 6"x 8' 6", $199; **hoop chair**, #201 2411, hickory, $458; **child's chair**, cane seat, price not available; **blankets in bucket bench**, **bunny**, hand-carved, $275; **birch canoes**, hand carved, prices not available; **Amish quilt**, produced by Matilda's Quilts, $799-$1,200—The Bob Timberlake Collection, Inc., PO Box 1583, Lexington, NC 27293; 704–249–9878. *Master bedroom.* **Riverwood poster bed**, #965-143c, smoked green finish, queen, $1,425; **Carolina hand-painted chest,** #838-221, smoked green base, 38" × 19" × 36" H, $2,300; **backless love seat**, #8311-25, cherry finish legs, blend down cushion, $598, blue/white ticking, #D-7117-03, 100% cotton, $27/yd.; **Mrs. Petreas' chair**, #8316-11, kick pleat skirt, 34" × 35" × 36"H, $767, blue/white check, #D-7118-03, 100% cotton, $27/yd.; **shirred bedskirt** in fabric #D-7120-03, $27/yd.—The World of Bob Timberlake, Lexington Furniture Industries, PO Box 1008, Lexington, NC 27293-1008; 704–249–5300. **White flat sheet by Palais Royal**; **blue-and-white-striped pillow shams by Palais Royal**, 100% cotton, $68/set of 2; **European squares,** 100% linen, $85/ea.—Schweitzer Linens, 1132 Madison Ave., New York 10028; 212–249–8361. **Painting by Bob Timberlake**—Heritage Gallery, 101 W. 3rd Ave. Lexington, NC 27292; 704–249–4428. **Antique quilt**—private collection.

SUMMER IMPROVISATIONS

Pages 102 and 103: **Sheets:** Supercale Plus Flower, smoke blue, cotton and FORTREL polyester, the fiber of choice, twin flat, $14; Supercale Plus Stripe, smoke blue, cotton and FORTREL polyester, the fiber of choice, twin flat, $14—Wamsutta/Pacific Home Products (M), 1285 Ave. of the Americas, New York 10019, for stores and information about the pamphlet *Surroundings*, $4.95, write: Wamsutta/Pacific, PO Box 774, Times Square Station, New York 10108. **Folding picnic table**, $295; **benches**, $345/ea.—CHC, PO Box 461294, Los Angeles, CA 90046; 213–652–4367. **Napkins**, variety of colors available, cotton, $2.50/ea.; **white plates**, Hebei dinnerware, set of 6, $21, **green glass stemware**, $5 to $8/ea.; **glass pitcher**, $20; **salt-and-pepper shakers**, $10/pr.—Williams-Sonoma (R), 3835 State St., Santa Barbara, CA 93105; 805–563–0767; for mail order: 415–421–4242. Portico Rose by Adrienne Vittadini **sheet**, cotton and FORTREL polyester, the fiber of choice, suggested retail price, twin, $18; full, $30; queen, $42; king, $54; pillowcases, $30/pr.; king cases, $32/pr.; twin comforter, $120; queen full comforter, $174; king comforter, $294; standard shams, $48/ea.; king-size pillow shams, $60/ea.—Fieldcrest (M), 60 West 40 St., New York 10018; for stores: 800–841–3336.

Pages 104 and 105: **Designer/architect**: Lawrence S. Walsh, 64 Griffin Ave., Bedford Hills, NY 10507; 914–241–3856. **Striped sheets**: Pacific Stripe Blue, Percale blend, cotton and polyester, queen flat, $38; queen fitted, $38; standard pillowcase, $25/pr.; king pillowcase, $29/pr.; queen duvet cover, $108; European sham, $28/ea.; **solid-color coordinate sheet,** white: queen flat, $35; queen fitted, $35; standard pillowcase, $22—Sheridan (M), PO Box 164, Greenville, SC 29602; for stores, 800–777–9563; also available at select Macy's stores. **Chairs**, #1415, $838/ea. (COM)—Drexel Heritage Furnishings Inc (M), Drexel, NC 28619; 704–433–3422. **Bombay double/queen headboard**, Bombay Bedroom Collection, $120—Pier 1 Imports (R), 301 Commerce St., Suite 600, PO Box 961020, Fort Worth, TX 76161-0020; for stores: 800–447–4371. **Three-drawer chest of drawers,** maple, white lacquer, $600. **slat-back chair**, solid birch, white lacquer, $310; **bench,** white lacquer, solid maple, $290, all colors available—Maine Cottage Furniture (M,R), PO Box 935, Yarmouth, ME 04096; 207–846–1430; catalog, free. Saltglaze **plate**, c. 1750, $450; **creamware plate**, small, 19th c. $45; **coiffeur** sign, painted, $395. **Wedgwood charger**, $285; **mocha jugs**, $165-$725; **plant stand**, $325—Isabelle Collins of London (R), 115 Newbury St., Boston, MA 02116. **Straw boater hat**, silk band, A6810.PM, c. 1890, English, $85; **straw boater hat**, A6141.HR, c. 1910, English, $75; **willow picnic hamper**, English, A7925.TRN, $225; **wicker covered selzer bottles**, A9424.OH, 19th c., French, $450/ea.; **two-handled pail**, Brownhill Potter Co., bamboo pattern, A4847.TPP, c. 1880, English, $345; **Newel Post finial**, wood, 19th c., 3396.OM, $150; **large round basket**, A7234.$125; **green glazed terra-cotta urns**, 19th c., French, A8121.AMR, $1,650/pr.—Maroz Antiques and Decorations, Boston Design Center, One Design Center Place, Suite 328, Boston, MA 02210; 617–357–0211; & 177 Newbury St., Boston, MA 02116; 617–262–0780. **All other objects, property of the owner.**

Pages 106 and 107: **Cabana sheets**, Garden Affair, cotton and FORTREL polyester, the fiber of choice, twin flat $15—Wamsutta/Pacific Home Products (M), 1285 Ave. of the Americas, New York 10019; for stores and information on *Surroundings*, $4.95, write: Wamsutta/Pacific, PO Box 774, Times Square Station, New York 10108. **Maggie's beach lounger**, $65/ea.; **Maggie's beach stools**, $45/ea.—North Cove Design, 169A Lewiston Rd., Gray, ME 04039; 207–657–3356. *Sheets, left to right:* **Grazie sheet**, Benetton Collection for Dan River, cotton and FORTREL polyester, the fiber of choice, twin sheet sets, $40; twin comforter ensembles $170; printed standard shams, European shams; bedskirt—Dan River (M), 111 West 40 St., New York 10018; for stores, 800–782–9578. **Faience sheets** by Victoria Morland for Cameo Interiors (M), cotton and FORTREL polyester, the fiber of choice, twin three piece set: includes 2 pillowcases, 1 flat sheet, 1 fitted sheet, $60, full set, $102; queen set, $117; king set, $139; pair of standard pillowcases, $29; pair of king pillowcases, $32—Victoria Morland for Cameo Interiors, (a CHF company), One Park Ave., New York, 10016; for stores: 800–243–1822. **Ambrosia sheets** by Lady Pepperell, no-iron percale sheets and pillowcases, cotton and FORTREL polyester, the fiber of choice; twin set includes flat sheet, fitted sheet, one pillowcase, $36, accesories include: full-size sheet set, includes flat, fitted, pillow cases, $30; comforter; ruffled shams, ruffled bedskirt; quilted bedspread; decorative pillows; fabric by the yard; wallpaper border; shower curtain; printed towel—WestPoint Pepperell Home Fashions Division (M), 1185 Ave. of the Americas, New York 10036; for stores, 800–533–8229. **Renaissance sheets** by Ettore Sottsass for Swid Powell by Cannon: Royal Family, cotton and FORTREL polyester, the fiber of choice: twin flat and fitted, $12/ea; standard cases, $22/pr.—Fieldcrest (M), 60 W. 40 St., New York 10018; for stores carrying Cannon: 800–237–3209.

Pages 108 and 109: **Designer:** David Barrett—Circa David Barrett Ltd., 232 E. 59 St., NY 10022, 212–688–0950. **Stenciled floor**—Caryl Hall Studios and Phillip Jordan, 143 Main St., Cold Spring Harbor, NY 11724; 516–367–8777. **Custom daybed**, Farmhouse Collection; **table**, Farmhouse Collection; **Bettina chair**, **Antique reproduction of child's chair**, **bouillotte lamp**, **opaline bottles and vases**; **poudreuse table**, black lacquer; **hourglass stool**, **reproduction wall bracket**—Circa David Barrett Ltd. (T), 232 E. 59 St., New York 10022, 212–688–0950. **Floral sheets,** Jardin des Fleurs, designed by Jean B. for Springmaid, twin set, $15, full set, $28, 12" round neck roll, $10.50, **solid sheet,** soft jade; **balloon shade**, $25—Springmaid (M), 787 Seventh Ave., New York 10019; for stores: 800–537–0115. **Gilded mirror**, 18th c., Dutch—Betty Jane Bart Antiques, 1225 Madison Ave., New York 10128; 212–410–2712.

WINDOWS OFF THE RACK

Page 129: **Architect,** Caroline Sidnam; **project architect,** Jonathan Kammel—Sidnam Petrone Architects, 132 W. 21 St., New York 10011; 212–989–2624. **Landscape architect**—A. E. Bye, 533 E. Post Rd., Cos Cob, CT 06807; 203–661–8277. **Contractor**—Clayton E. Gerlach, Inc., 1741 Rohrerstown Rd., Lancaster, PA 17601; 717–569–4500. House size, 900 square feet. Lot size, 37' W. x 90' D. Structure type, masonry. Roof, slate. Exterior material, brick. Exterior surfaces stained. Interior materials, ⅜" gypsum wallboard. Insulation, roof, 10" Batt insulation, and walls, 2" rigid foam insulation. **Windows**—Marvin Windows, Warroad, MN 56763; 800–346–3363. **Skylight in dining room**, custom-made. **Doors**—Morgan Manufacturing, Oshkosh, WI 54903. Velux Window Co., PO Box 3208, Greenwood, SC 29648; 800–88–VELUX.

Page 130: **Architect**, Peter Q. Bohlin—Bohlin Powell Larkin Cywinski, 182 North Franklin St., Wilkes-Barre, PA 18701; 717–825–8756. **Landscape architect**—John Brown, RD #1, Box 84½, New Hope, PA 18938. **Contractor**—Grant Benham 48 Forge Road, Glen Mills, PA 19342. House size, 1430 square feet. Lot size, 9 acres. Structure type, conventional wood framing. Roof, red asphalt shingles. Exterior material, plywood sheathing with vertical tongue and groove redwood siding. Exterior surfaces stained with Cabot's gray transparent stain and bleaching oil, some painted trim at windows. Interior material, painted drywall. Insulation, Fiberglass batt insulation. **Steel corner window**—Hope's Architectural Products, Inc., c/o Randall Manitta, 84 Hopkins Ave., Jamestown, NY 14701; 716–665–5124. **Operating wood windows,** some custom-made, others from Marvin Windows, Warroad, MN 56763; 800–346–3363. **Doors**, custom-made, redwood and glass.

Page 132: **Architect**, Duo Dickinson—Duo Dickinson, 94 Bradley Rd., Madison, CT 06443, 203–245–0405. **Landscape architect**—IQ Landscape Architects, P.C., 3 Cedar St., Dobbs Ferry, NY 10522; 914–693–7378. **Contractor**—Indorf Construction, Yorktown, NY, 914–962–5770. Addition size, 1,400 square feet. Lot size, 2 acres. Structure type, wood frame. Exterior material, 6" tongue and groove redwood strips. Exterior surfaces stained grey. Interior materials, ½ wall board, black walnut trim, 6" tongue and groove redwood wainscott. Insulation, Fiberglass batt. **All lower window units**, aluminum clad, fixed and casement windows—Marvin Windows, Warroad, MN, 800–346–3363. **Upper windows**, vinyl clad factory ganged awning windows—Andersen Windows, Andersen Corp., Bayport, MN 55003; 612–439–5150. **Doors**—Marvin, Warroad, MN, 800–346–3363.

Pages 134: **Architect**, Philip S. Kennedy-Grant—Phillip S. Kennedy-Grant, 38 Highview Ave., Bernardsville, NJ 07924; 908–766–5160. **Contractor**—John McFadyen, Consolidated Contracting Corporation, 148 East Valley Brook Road, Long Valley, NJ 07853; 201–876–9440. Structure type, wood frame. Roof, asphalt shingles by GAF Weatherwood. Exterior materials, ½" × 6" Western Red Cedar. Exterior paint, white—Benjamin Moore, 201–573–9600. Interior materials, ½" gypsum wallboard. Insulation, fiberglass batt—Owens Corning. **Windows,** stock sizes, baked white enamel factory finish, insulated, authentic divided lite, double hung and casement windows; **sash doors**—Marvin Windows, Warroad, MN 56763; 800–346–5128. **Custom window and side light** at entry—Creative Woodcraft, 264 East Blackwell, Dover, NJ; 201–366–6080. **Doors**—Morgan Manufacturing, Oshkosh, WI 54903.

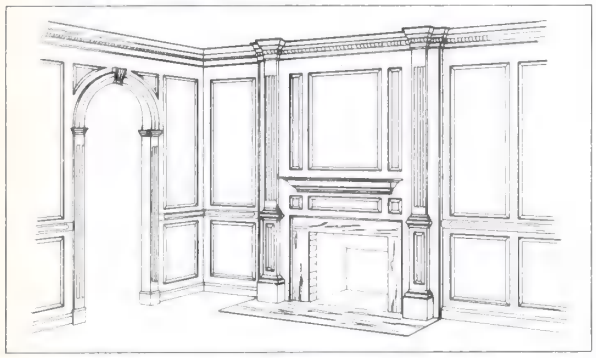
OUTDOOR CONNECTION

Page 136: **For more information on "Windows to Watch," write or call:** Andersen Windows, Andersen Corporation, Bayport, MN 55003; 612–439–5150. Velux Window Co., PO Box 3208, Greenwood, SC 29648; 800–88–VELUX. Hope's Architectural Products, Inc., c/o Randall Manitta, 84 Hopkins Ave., Jamestown, NY 14701; 716–665–3724. Marvin Windows, Warroad, MN 56763; 800–346–5128. ■

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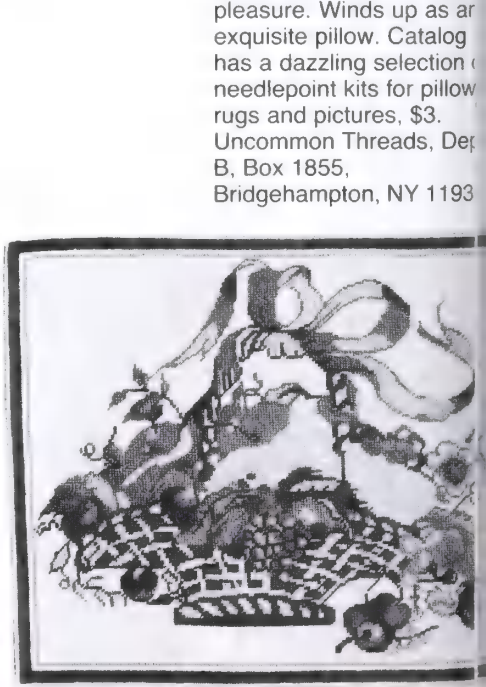


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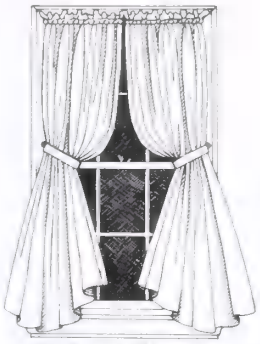
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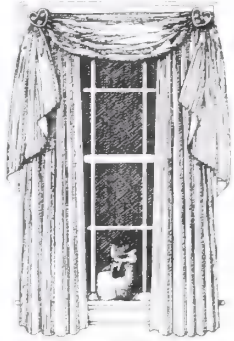
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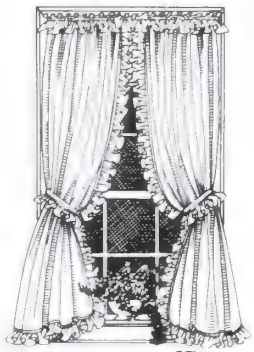
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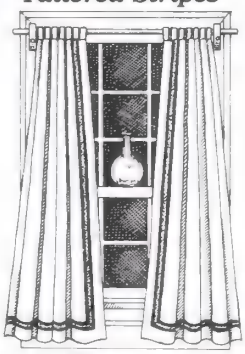
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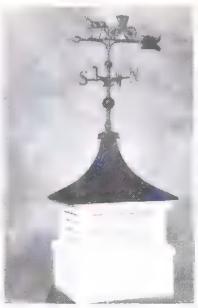
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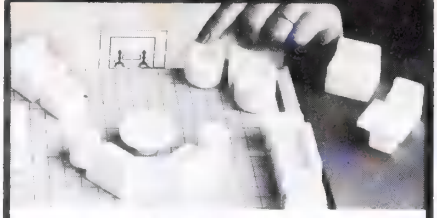
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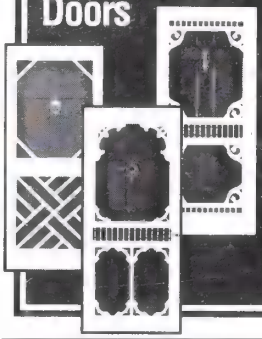
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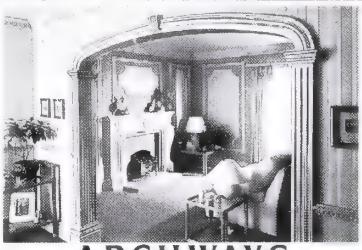
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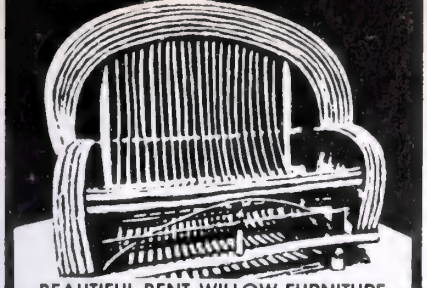
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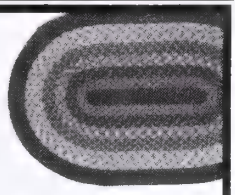
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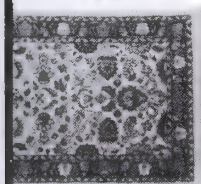
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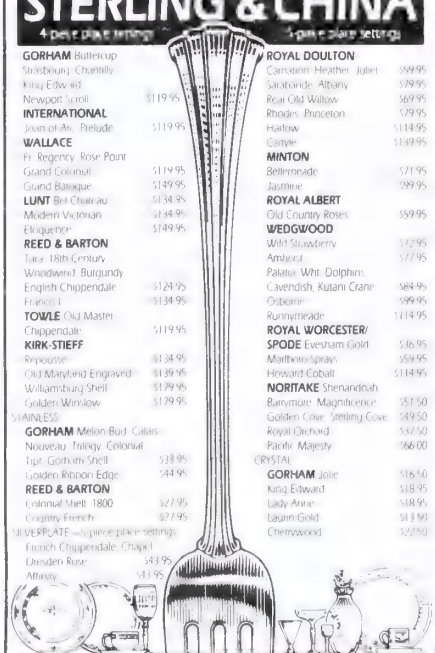
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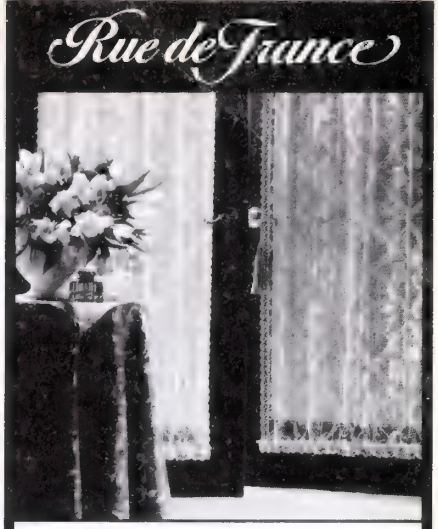


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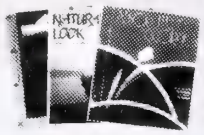


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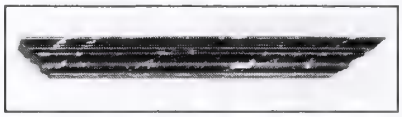
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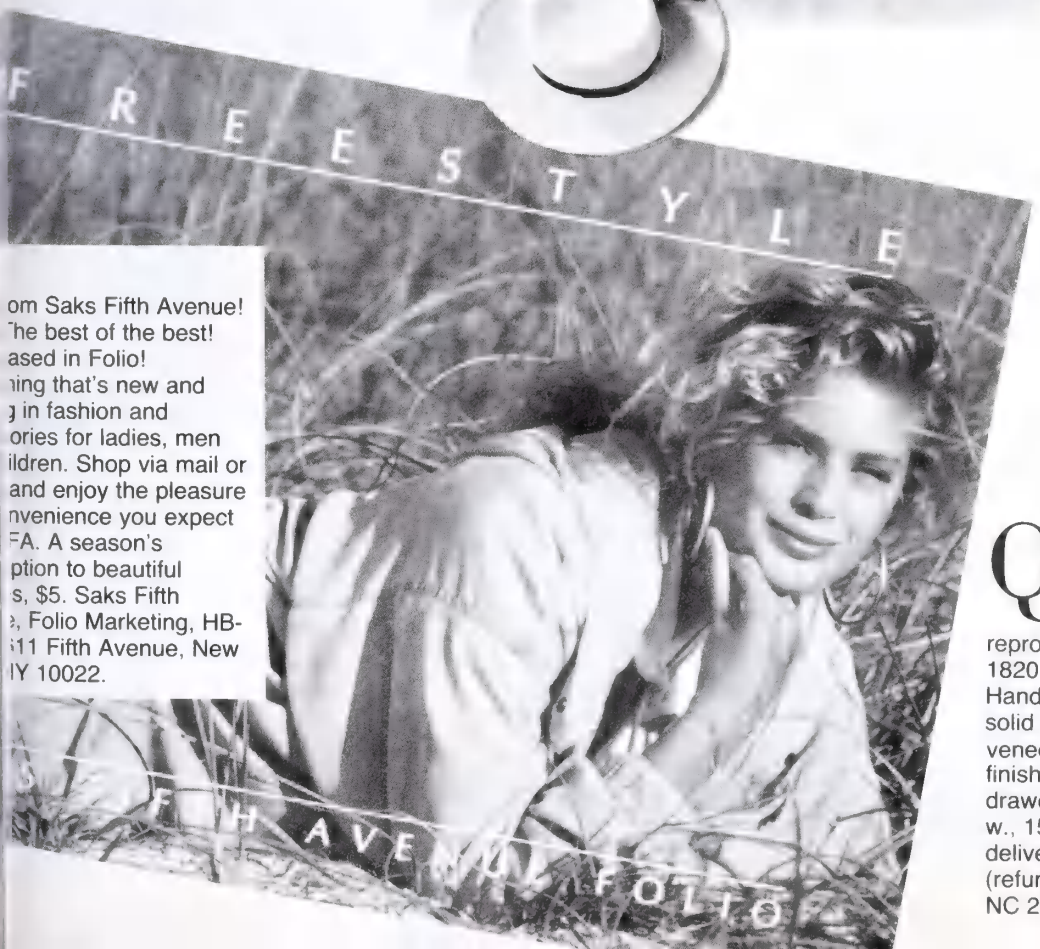
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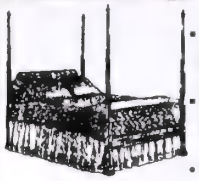
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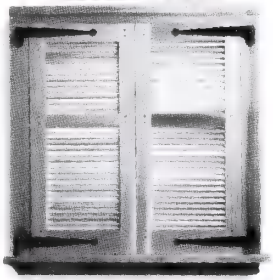
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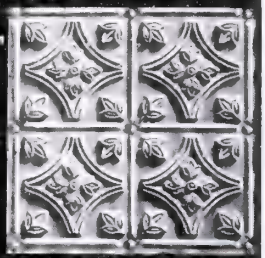


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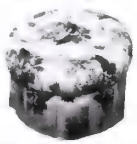
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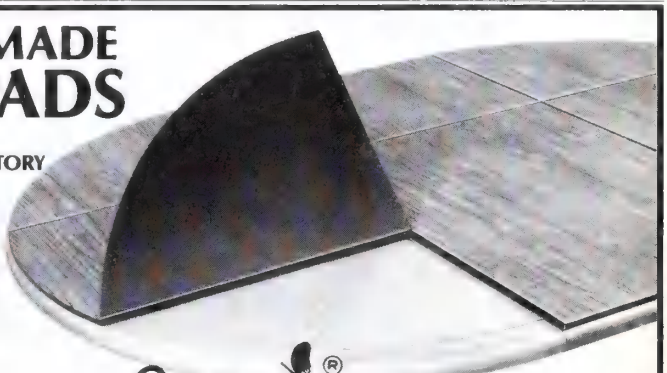
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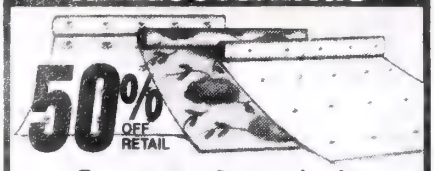
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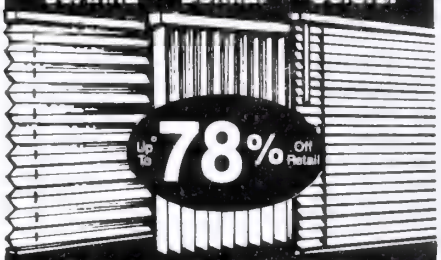


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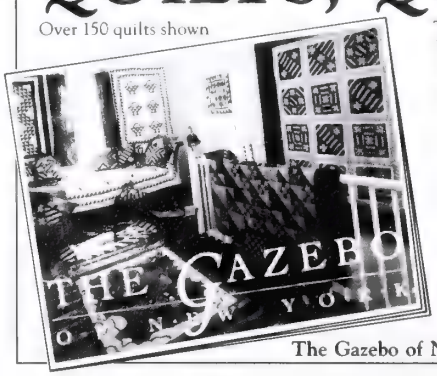
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By Jane Margolies

The Woman Who Saved Mount Vernon



JAMES REID LAMBDIN

If her many admirers have their way, you will soon be seeing Ann Pamela Cunningham on a postage stamp. She was the self-styled "Southern matron" who saved Mount Vernon in the mid-19th century and became the nation's first historic preservationist. This year, on the 175th anniversary of her birth, there is new interest in Cunningham's achievement.

Nothing in the early life of Ann Pamela Cunningham indicated she would become a pioneer or public figure. Cunningham, born in 1816 in Laurens County, S.C., was the pampered only daughter of a prosperous planter. An invalid as a result of a horseback-riding accident, she suffered from constant back pain. Nevertheless, in 1853, when told that Mount Vernon was close to ruin, she vowed she would purchase and restore the Virginia home of George Washington as a national shrine.

Her crusade began with a fund-raising appeal published in *The Charleston Mercury* addressed "To the Ladies of the South" and signed "A Southern Matron." Beginning with that letter, Cunningham developed fund-raising and campaign strategies that are still widely practiced in the preservation movement, according to J. Jackson Walter, president of the National Trust for Historic Preservation. Cunningham formed The Mount Vernon Ladies' Association of the Union, a national organization with local branches. She enlisted prominent men to popularize (and give credibility to) her cause—bankers, orators, college presidents. In six years, the association collected $200,000 and purchased the estate.

Cunningham, who personally directed the restoration, sought to return Mount Vernon to the way it was when Washington lived there. She spurned the suggestion that the mansion alone be preserved and the slave quarters torn down. In 1874, when Cunningham retired from the association, she pleaded: "Let one spot in this grand country of ours be saved from change."

Today Mount Vernon attracts more than a million visitors each year. And the historic preservation movement, which began with one woman's crusade to rescue one building, now concerns itself with thousands of individual landmarks as well as with entire historic districts. "She's a wonderful example for all of us," says St. Clair Wright, a leader in saving historic Annapolis. "At the time she lived she was able to look to the future and see how much it would mean to this country to have that home." ■





Ann Pamela Cunningham (above left) begged and borrowed to buy Mount Vernon and open it to the public. Her organization, The Mount Vernon Ladies' Association of the Union, still runs the estate (front porch in background, above). George Washington enlarged and embellished the 1730 house between 1754 and 1799 and paid attention to all the details, down to the plaster decoration for the dining room's Palladian window (left).

Above photographs courtesy of The Mount Vernon Ladies' Association of the Union

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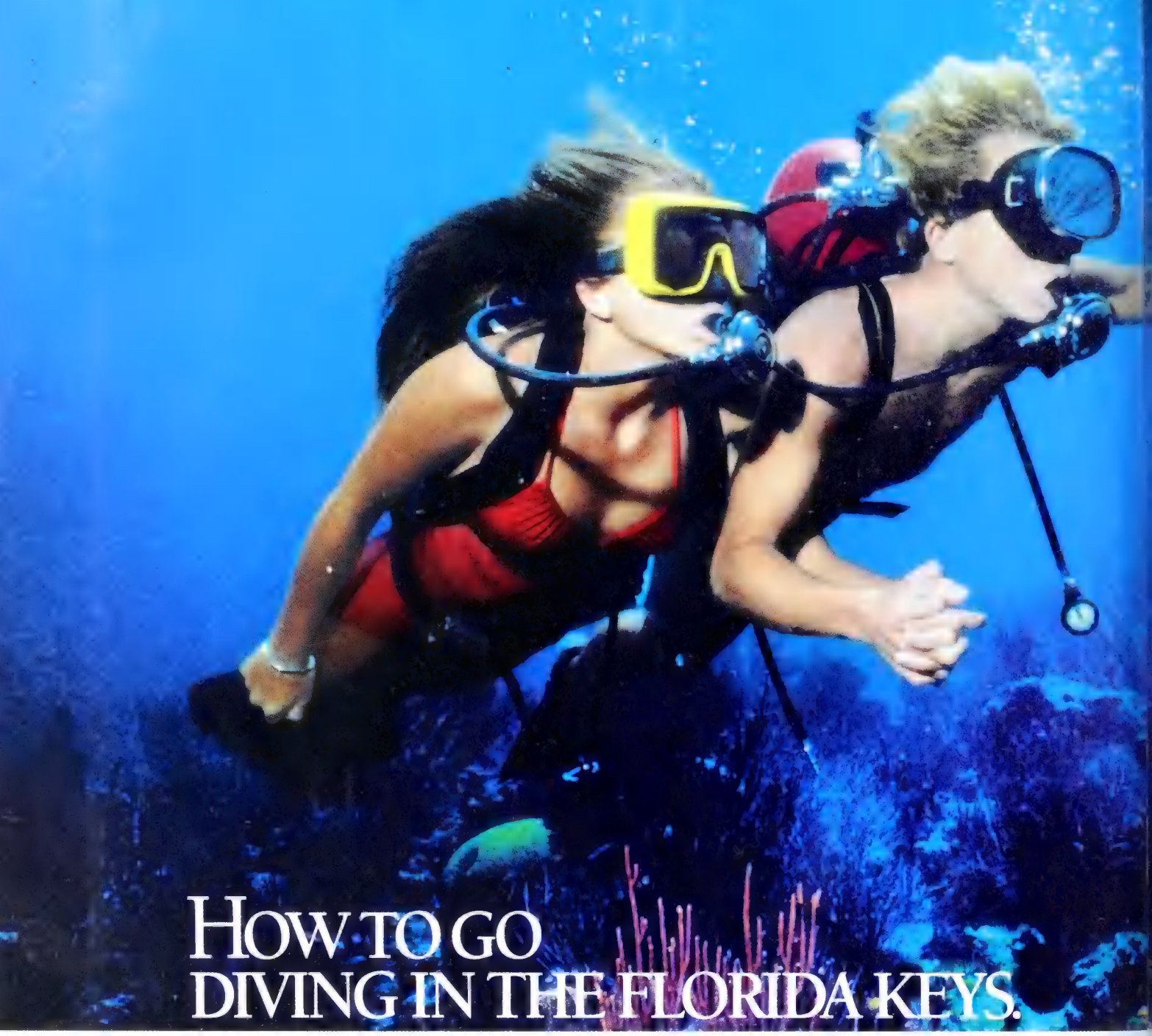
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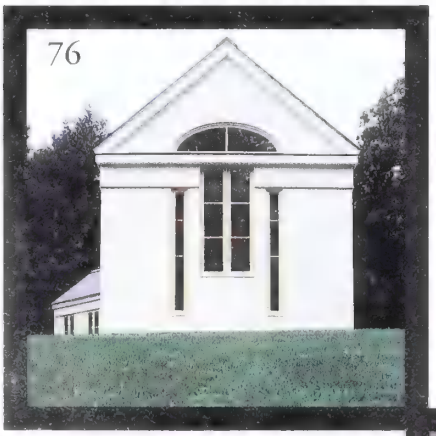
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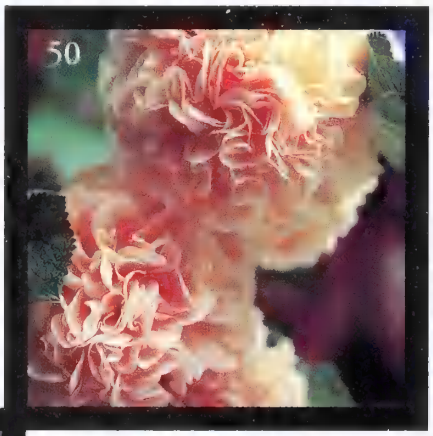


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On the cover: This Feldman/Hagan room embodies 90s simplicity. The decorators achieved the inviting, sophisticated look using items culled from mail-order catalogs exclusively. See page 68. Photograph: Antoine Bootz.

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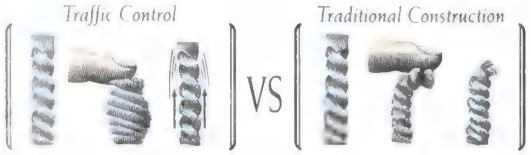


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By Joyce Maynard

Three Children, One Parent, One Roast Chicken, One Pie



Joyce Maynard in her kitchen, a room that contains lifelong treasures and a jukebox for the children.

I have always been the kind of person whose address you could enter in your book in ink. I have lived in only three houses: 18 years in the first one, 14 years in the second. Now I'm one year and a half into my third house and counting.

The first house was our family's big white hip-roof Colonial, which stood on a tree-lined street in an idyllic college town in New Hampshire. It had a white picket fence around it and a brick walk leading up to a buttercup-yellow door. Even now, I could make my way blindfolded from my old bedroom to the kitchen and still tell you which light switch had to be jiggled before it worked.

My strongest memories of that house seem to center on the food my mother made in it. She was an inventive, unconventional and enormously zestful cook—a woman who distrusted margarine, Betty Crocker cookbooks and slim or tidy cooks, and who was a passionate believer in spices, butter, cream and regular spatula licking. Something good was always coming out of her oven. Living in that first house largely defined my concept of home—a place full of good smells, flourishing plants, interesting objects, cozy places to sit, laughter, music, wonderful food and an extra place at the table always available for friends.

My next house was a 200-year-old center-chimney Cape Cod cottage with exposed beams and a fireplace in the kitchen big enough to roast a pig in (not that I ever tried). I bought it after I sold a book when I was 18. What made me fall in love with the place was not simply the fact that it sat on 50 acres of open fields and woods, but the way the house came into view, set back on a little knoll looking out over a pond. For years, every time I reached that point in the road on my way home from a long trip, or just a quick run into town for milk, I would superstitiously whisper the words "I'm home" under my breath. I never got over that feeling of relief when I first caught sight of the house. Still standing.

If it is possible to care too much about a house, that's how it was for me. As intensely as I loved it, I frequently felt like a slave to its upkeep. I spent so many hours vainly trying to keep its ancient wooden floors clean. I was often almost unbearably lonely out there, with three little children, five miles down a dirt road. Every winter, I got stuck in the snow with more regularity than some people get to church; every summer, weeds overtook my garden. And still I could no more have imagined leaving that house than I could have imagined waking up one spring morning and not hearing birds outside my window.

My husband and I celebrated our wedding at that house. Our three children were born on our bed, under that roof. We planted apple trees and grapes on that land, stocked the pond with trout, swam in it in summer and skated on it when it froze. The flowers I always favored were perennials. A perennial was what I considered myself to be on that land: deeply rooted, survivor of the harsh winter, destined to bloom there not just for a single glorious summer but forever.

My marriage was faltering though. It sometimes seemed as if a large part of what was keeping my husband and me together was our shared love of the home we had made. But I think we both recognized that while a family's happiness can make a place a home, a home can't make a family happy. And so a year and a half ago, my husband remained in the house we had lived in together for virtually my entire adult life, and I moved to another town 30 miles away.

I don't pretend that any piece of real estate can salve the

(Continued on page 12)

Continued from page 11

wounds of divorce. But for my children and me, a big part of the healing process centered on making a new home as warm and lovable and welcoming as our old one had been. I knew that an inner sense of peace and strength would only come when I made myself and my children another nest.

So I didn't rent an apartment or find a condo. I put a down payment on a rambling old Victorian house on a lot no bigger than my old vegetable patch, two blocks from the central square of a town whose population of 20,000 made it feel, to me, like a metropolis. Most of our old furniture stayed at the house that is my former husband's now, out of our shared desire not to disrupt that constant in our children's lives. And so it fell to me to start from scratch, almost, not simply furnishing the new place, but making it a home.

It would have been a mistake to try to duplicate in our new house the particular magic of the last one. What I did instead was make another kind of magic. No fields of wildflowers this time—but I built a brick patio with flower beds all around and a trellis for morning glory to climb. I hung a porch swing on our front veranda where the children and I sometimes sit on warm evenings and greet the neighbors passing by. As private and secluded as our old house was, this one is public, almost theatrical. Every night, without fail, I turn on the lamp that stands by the front window. Coming home after dark, that's the sign I seek, the way I used to look for the first reflection of our old house in the pond. *I'm home.*

Those first weeks after my move, I haunted flea markets and yard sales for furnishings, and when I bought a chair I always asked myself not simply how it looked, or how the colors would go with what I had, but also whether this would be a good chair to curl up in with my youngest and read aloud. I hired a carpenter to build a window seat into a particular bay because I knew it was the perfect spot for two people to play a game of Clue.

My children each chose the colors for their rooms. Black-and-white cow-splotched for my son Charlie. Pink-and-green tropical motif for my daughter, Audrey. Wood tones for my younger boy, Willy. We hung Christmas lights on our ficus tree and laid our hooked rugs on the floor and, like my mother, I made piles of down-filled pillows for every room.

My desk at our old place had overlooked apple trees and woods; now the view outside my window as I work reveals an endless procession of people walking dogs and pushing strollers, of joggers and power walkers and schoolchildren and paperboys. Their comings and goings lend a rhythm to my day.

In the year and a half since I moved to this new home of ours—where now my children live weekdays, returning to their father in our old house most weekends—I have thought a lot about the business of homemaking. What determines whether a house is simply where you sleep or where you dream?

In transforming this unfamiliar new address into a home where I could reinvent a family life, it mattered less that the paint on the moldings be fresh, and more that there be pictures on the walls. More important than unpacking my vacuum cleaner or my office files was making sure I could swiftly lay my hands on my cat teapot, my corncob pitcher, my toaster-shaped salt-and-pepper shakers, my collection of tourist plates from Florida, Texas, Ohio and the 1964 New York World's Fair. Many families have lived in this house before us. We needed to mark it as ours.

Like my mother's house, mine always has flowers on the table. My kitchen, like hers, may be messy but it usually smells good. And when my family and I sit down to a meal together—three children, one parent, one roast chicken, one pie—I am conscious of the twin messages the last year and a half taught me about home and family: that even in the face of vast and overwhelming changes, certain elements remain constant. Love is one. Home is another. Our surroundings have changed, but we still hold hands as we sing grace, an old Shaker tune:

'Tis a gift to be simple
'Tis a gift to be free
'Tis a gift to come round
where we ought to be
And when we have found the
place just right
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and delight. ■

Joyce Maynard writes a weekly syndicated newspaper column, "Domestic Affairs." Her latest book, To Die For, *will be published by Dutton next January.*

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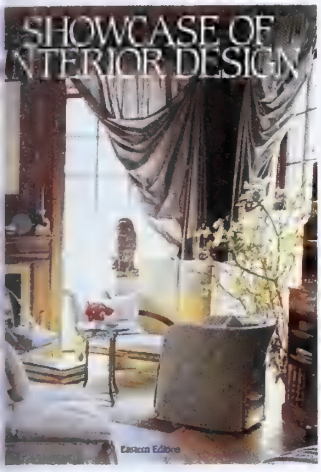
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A witty little table has painted swags to emphasize its sawn swags (right). By Estes Products, $1,240. *From Mary Corley, Ltd.; 415–861–3522.*





JEFF McNAMARA

Bronze vessels from the Tooker Collection have strong simple shapes. From left: Vase with antique-green finish, $1,000; vase with flower sprays has antique black exterior and bright edges at the base, $1,250; bowl with apples, $1,250. *Art Foundry Inc., 718–937–3392.*



The late great Michael Taylor's passion for clean-lined over-scale furniture and the natural textures of stone and wicker came to define not just his personal vision but the California style. His designs continue on, thanks to his partner Paul Weaver, co-founder in 1985 of Michael Taylor Designs, the original furniture firm. Three Taylor classics (left): Portuguese writing table, garden chair and a flat fool-the-eye Volpe lamp that only looks round. *Through decorators: 415–558–9940.*

Editors Sally Clark & Dara Caponigro



JOHN VAUGHAN

Myriad screen styles flow from the brush of San Francisco artist Scott Waterman (above with formal garden screen), who executes commissions for decorators and private clients. Prices range from $500 to $7,000. *Information: 415–664–8015.* ▶



STEVEN KLAHR

A trim foldaway table (above) has a plaited wicker top and sturdy metal frame. Big enough (44 inches long) for dining but light in weight, the table moves outside easily for alfresco meals, $375. *To order, call Un Jardin En Plus: 800–659–9858.*

California's Mimi London has been a font of inventive ideas since she started designing and producing furniture in the seventies. This sweetly curving chaise (above) is part of a collection woven from braided water hyacinth reeds. With loose down seat and back cushions, $2,460, in customer's own fabric. *Through decorators from Mimi London, Inc. 213–855–2567.*



A lacy apron embellishes a three-drawer dresser (above) fashioned of woven wicker. At 31½ inches high and 43 inches wide, the dresser is $750. *From the Sienna Collection by Grange. For information, call: 212–685–9494.* ▶

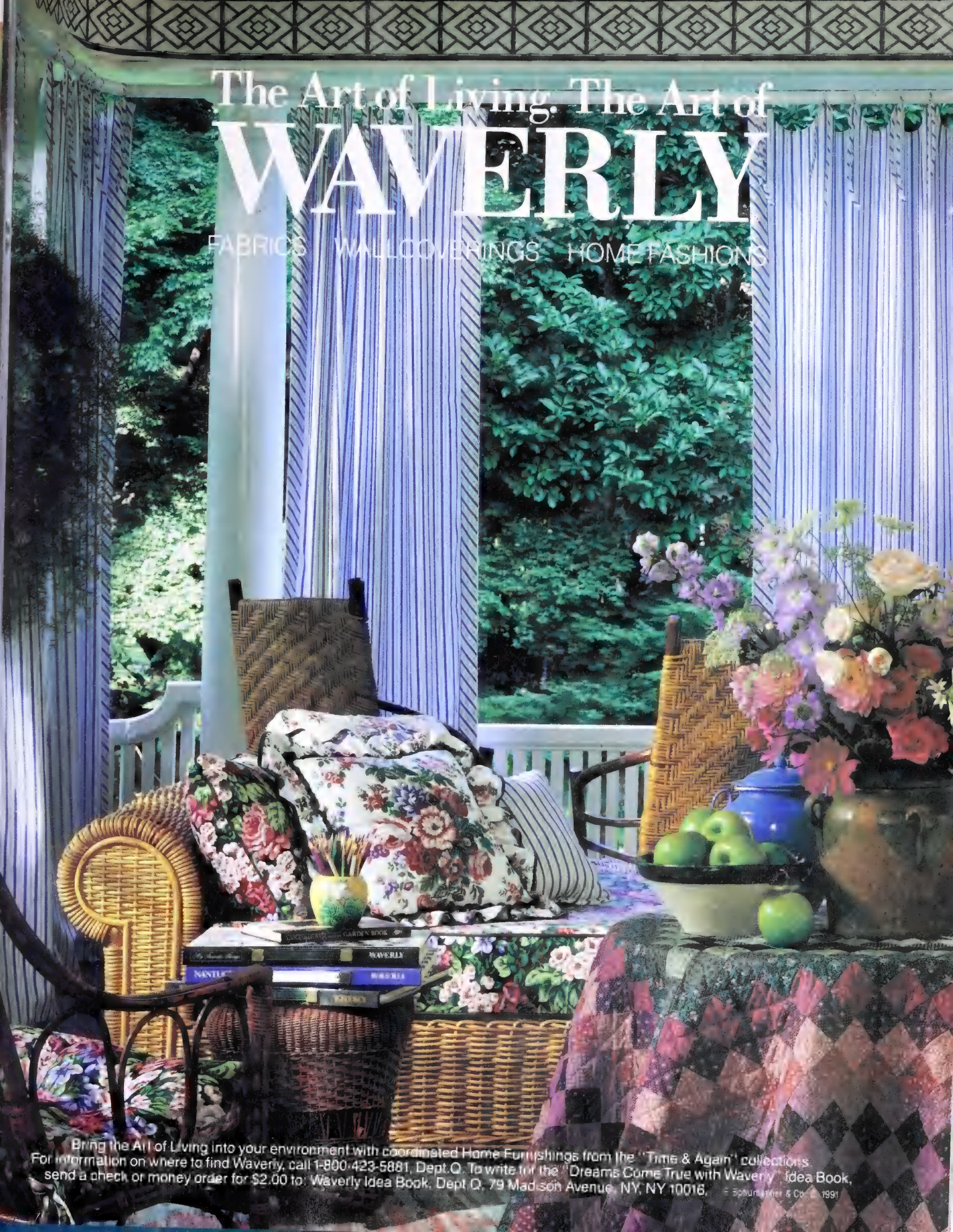
Unlike the ornate wicker furniture of the Victorian era, today's designs have pure, clean lines

Bold and beautiful wicker shapes look fresh now. Three we particularly like are shown below from left: Colorful Corfu chairs are made of rattan stained in rich shades of pumpkin, blue, burgundy and green, $95; Capri armchair in natural wicker displays a robust rollback form, $275; *both, Conran's Habitat. Orders: 800–3–CONRAN.* Controlled curves form the Albertus wicker settee, $360. Loose cushion available, $62. *From Smith & Hawken. Orders and information: 415–383–2000.*

JEFF McNAMARA



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Tortoiseshell-colored sofa (above) has generous proportions and loose cushions of wide-striped cotton fabric, $2,490. *From Drexel Heritage, phone: 800–447–4700.*

In toasty natural tones or vivid colors straight from the paint pot, wicker spans the seasons



A jazzy teal chair and footstool (left) are made of dyed sisal supported by a forged steel frame, $600. *Emilio Robba, 212–319–5766.*



From Czech designer Borek Sipek come familiar materials in unexpected new forms. The graceful Liba chair (left) is a good example of Sipek's mix, in this case a rattan frame with wicker seat and back standing on tapered wooden legs, $835. *Driade New York, Inc., 212–888–5375.*



Ralph Lauren's Safari collection is the source for a tall (36-inch) tapered table (above) crafted from split reeds the color of a crisp wafer. The table is 29 inches wide, $787. *At Polo/Ralph Lauren. For information call: 212–606–2100.*



This console (left) has a woven wicker apron and lower shelf with open wickerwork for the legs, $858. *The America Collection. From Lane/Venture, 704–328–2352.*▶

Editor SARAH MCPECK

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Henri Bendel's new Fifth Avenue store is inspired by the fashion palaces of Belle Epoque Paris







Picture a shop the most soignée woman would patronize: That is what Leslie H. Wexner tried to do, and the grand department stores of 1880s Paris leapt to mind. It was a world he had discovered reading Emile Zola's *Ladies' Paradise.*



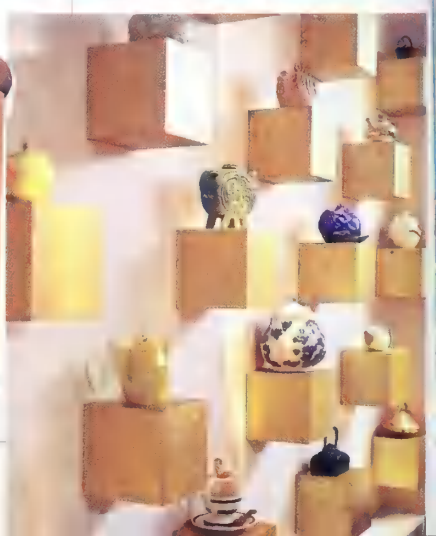
The novel gave Wexner, chairman of The Limited, Inc., a model for the posh Henri Bendel store his company recently opened in Manhattan. It is a designers' tour de force, right down to the wrought-iron hat stands. Every fixture and piece of furniture was custom designed. In an exceptional move for a retailer, Wexner provided an open-ended budget, hired outstanding talents and gave them carte blanche to carry out his romantic vision.

The new Bendel's rises behind the turn-of-the-century facades of townhouses that later became the Rizzoli bookshop and the Coty parfumerie. Architects Beyer Blinder Belle turned the interior into a four-story atrium that shows off a great treasure salvaged from the Coty days: René Lalique's soaring cast glass windows with frosted garlands of vines and poppies installed in 1912 (left center). For the interiors, The Limited's James Mansour assembled a remarkable team. Assuring Gallic authenticity was French design editor Marie-Paule Pellé. Her flair is visible throughout: She chose the pink-beige limestone wall sheathing and shopped in Europe for furniture and accessories like the ribbon-back chairs and the collector's gallery of teapots (bottom center and right) that adorn Bendel's tearoom.



French interior designer François Catroux lent a hand, conceiving a leather-swathed shoe salon in pink-beige tones and a boudoirlike lingerie boutique with rose-colored quilted satin walls. John Hutton, design director of Donghia Furniture, came up with the Bendel chair (top center), used throughout the store in various finishes, and important fixtures. Thierry Bruet painted murals on walls and changing *cabines* (top right). Mosaicist Dan Bleier paved the walls with white and gold shards in the sybaritic beauty treatments spa (bottom left). Mansour himself added *soupçons* of wit, including a chandelier dripping with silver creamers, gravy boats and other tableware (top left). The result: a New York ladies' paradise.■





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Pioneers in Design



Women of vision founded the nation's decorative-arts museum; a woman of vision runs it today

Several months ago Dianne Pilgrim, director of the Cooper-Hewitt Museum in New York, stopped wearing her status Movado timepiece and strapped to her wrist the Subway Rush Hour watch, a gift from Drenttel Doyle Partners, a Manhattan graphics concern. She likes the new watch's big read-at-a-glance numbers and indestructible strap. This watch swap was a gesture very much in keeping with Dianne Pilgrim's functional view of design, which to her concerns far more than beauty. To her, design is a process that should "make sure the world works better."

As it happens, Drenttel Doyle Partners also executed the graphics (in large, easily read type) for the museum's current exhibition, "The Cooper-Hewitt Collections: A Design Resource." This is the first time in 24 years that the museum has delved into its own storerooms for an entire exhibition. Sifting through more than 200,000 objects, Cooper-Hewitt's curators have produced a tantalizing glimpse at the riches in the museum, including exquisite 18th-century French hand-blocked wallpapers, a 17th-century English knife and fork with crystal-beaded handles, a pair of 1819 cream-colored kid gloves hand-painted with an image of Athena, the see-through prototype of Henry Dreyfuss's 1960s Trimline telephone and a 1957 sketch for an airplane lavatory by Dorothy Draper.

The museum's proper title is the Cooper-Hewitt Museum, the Smithsonian Institution's National Museum of Design. It is the preeminent American institution of design, a resource for scholars, professional designers, students and anyone interested in outstanding useful objects the design world has produced over the past few hundred years. With the finest design library in America and superior holdings in textiles, wallpapers, porcelains, metalwork, to name a few categories, Cooper-Hewitt is on a par with the Musée des Arts Decoratifs in Paris and London's Victoria and Albert Museum–exactly what the founders intended.

But not everyone knows this. Dianne Pilgrim hopes that her current 1,200-object display of stellar examples of Cooper-Hewitt's encyclopedic holdings, which runs through August 1992, will provide the public with an appreciation of the museum's scope and purpose. "The museum has an identity problem," she says. "I don't think enough people know who we are and what we do. We are both old and new. We started at Cooper Union, but we're called the Cooper-Hewitt. We're in the Andrew Carnegie mansion, but we're owned by the Smithsonian. Right off the bat, we're in trouble."

The nice thing about utilitarian objects—and about heading a museum dedicated to objects—is that people warm up to them. "People are not threatened by objects," says Pilgrim,

(Continued on page 24)







STEVE TAGUE

Dianne Pilgrim, director of the Cooper-Hewitt Museum right), seated in front of a 1981 Carlton sideboard by Ettore Sottsass in the current show. Below: The Hewitt sisters abroad.

Exemplifying the museum's range: a 15th-century Chinese silk (above) and Olivetti's 1969 Valentine typewriter (top).


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"although a lot of people are put off by painting and sculpture. If we can use everyday objects as a hook to get people started, we can begin helping them become part of the process by which the world is designed."

Now in her third year as Cooper-Hewitt's director, Pilgrim, 49, presides over a museum that occupies the Manhattan mansion Andrew Carnegie built in 1902 on Fifth Avenue at 91st Street. (Her desk is Carnegie's 10-foot-long library table.) Before Cooper-Hewitt, Pilgrim spent 15 years at the Brooklyn Museum as head of the Department of Decorative Arts.

While with the Brooklyn Museum she oversaw the renovation of the museum's 28 period rooms, the best in the country according to some connoisseurs. Pilgrim also organized several landmark exhibitions in Brooklyn: "The American Renaissance, 1876–1917" (in 1976 she was a pioneer in exploring the decorative arts of the late 19th century) and "The Machine Age in America, 1918–1941" (in 1986 she was a pioneer in taking the between-the-wars design world seriously).

Not only does Pilgrim bring scholarly and managerial skills to her job as museum director, but her unique personal situation gives her insights of great value to the public. She discovered how inhospitable the world can be for all but the able-bodied 13 years ago, when she learned she had multiple sclerosis. The disease may have put Dianne Pilgrim in a wheelchair, but it has galvanized her thinking about the role of design.

She says: "Most of the world is designed for people who are 18 to 55. It is not sympathetic for anyone younger or older. And it is not hospitable to people with disabilities: visual and hearing problems, back problems. These concerns are very real to an aging America."

Dianne Pilgrim wants to solve these problems. "Starting in January 1992, when the Americans with Disabilities Act takes effect, any place where people congregate will have to be designed for accessibility. That means that the idea of 'universal design,' of an environment designed to accommodate everyone, is going to become very important."

This is but one of the ways Pilgrim is bringing the museum into today's world. "Our focus has been 80 percent historic and 20 percent contemporary. I'd like to see us shift to a 50-50 equation." Pilgrim has begun a search for a curator of contemporary design, a new position for Cooper-Hewitt. In January 1992, Cooper-Hewitt will host a symposium on the turn of the millennium. "I wanted us to start thinking about what the year 2000 means to design," says Pilgrim.

Sarah and Eleanor Hewitt would undoubtedly applaud Pilgrim's ideas about the future of their museum. They belonged to that breed of late-Victorian women born in privileged surroundings who were well-read, well-traveled and independent. Their grandfather, Peter Cooper, founded The Cooper Union for the Advancement of Science and Art, open admission free to New York students regardless of race, religion or sex.

Taking over Cooper Union's fourth floor, the Hewitt sisters, inspired by the decorative-arts museums in Paris and London, began a personally funded design study collection that grew to the point where their wide social circle was donating money and objects.

After 70 years at Cooper Union, the collection was taken over by The Smithsonian Institution in 1967, and the Carnegie Corporation provided Andrew Carnegie's Fifth Avenue mansion to house it. On Fifth Avenue since 1976, the museum has flourished as a decorative-arts resource for scholars and designers. Firms as disparate as Victoria's Secret, Brunschwig & Fils, and Fieldcrest Cannon send their designers to visit Cooper-Hewitt to adapt period styles.

"Someone somewhere is making a design decision about every part of our lives," says Pilgrim. "We can all choose to be part of that process in some way."■


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MICHAEL FREEMAN

By Ralph and Terry Kovel

Shaker Chairs

Do all your work as though you had a thousand years to live, and as if you knew you would die tomorrow." So Mother Ann Lee, founder of the Shaker religion, preached to her followers in the mid-18th century. They obeyed her, artisans included, and that is why we cherish Shaker furniture today. Lee challenged the carpenters and joiners to craft objects that were "plain and simple...unembellished by any superfluities which add nothing to its goodness or durability." By eliminating all ornament, and distilling 17th- and 18th-century neoclassic design to its purest form, the Shakers created furnishings of remarkable grace and beauty.

The stark simplicity of the Shakers' furniture reflects both their religion and their daily lives. Founded in 1740 by Lee, an Englishwoman, the United Society of Believers pursued a Utopian vision of life. They turned their backs on personal possessions and other trappings of conventional society and embraced celibate communal living

(Continued on page 30)

The perfect proportions of Shaker chairs give them their strength and beauty. This elegant rocker (left), crafted by unhurried hands, was probably made about 1820 at the Shaker community in New Lebanon, N.Y. Shaker brothers and sisters would meet weekly for "union meetings." To discourage romance between the sexes, the sets of ladder-back chairs were always kept six feet apart (below).



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Continued from page 28

instead. They devoted their lives to work and worshiped God with an athletic dance, hence the Shaker name.

By 1840, at the height of the movement, the Shakers numbered between 4,000 and 6,000 members in communities from Maine to Kentucky. They supported themselves by selling herbs, food products and furnishings. Chairs were by far their most popular product—the Shakers sold them well into the 1930s.

Today, collectors can still unearth original Shaker pieces in antique shops and auctions. But be prepared—authentic pieces do not come cheap. The record price for a standard Shaker-made chair was $4,675 in 1990. It is possible, however to buy a modern copy for under $400.

LADDER-BACK CHAIRS

The most common Shaker chair is a three-slat ladder-back with turned posts and back-post finials. Slats are usually curved on the top, straight on the bottom. An antique armless ladder-back can be bought from $750 to $3,000; ladder-backs with arms sell from $2,000 to $8,000.

ROCKING CHAIRS

Straight chairs sometimes became rocking chairs simply by having the leg ends inserted into rockers. Many were sold to the "world's people" (those outside the Shaker community). Rocker prices today range from $600 to $5,000 or more.

TILTERS

A Shaker invention was the tilter, which allowed a chair to be tipped backward without extra strain on the legs or damage to the rug or floor. An antique chair with tilters sells from $1,000 to $5,000.

LOW-BACK CHAIRS

The Shakers, who wanted uncluttered rooms, made dining chairs with very low backs so they could be pushed under the table after meals. These dining chairs had one or two slats. Not as common as some Shaker chair types and not as popular, these sell between $500 and $1,500.

SPECIAL FEATURES

Shaker chairs were sometimes made with extra features, which increase the value: Sewing chairs for Shaker sisters had storage drawers at the bottom (these are rare). To hold a folded blanket, a long spindle might appear above the top slat.

Chair seats were made of rush, splint or cane, or of brightly colored tape woven by the Shakers. Backs were sometimes tape.

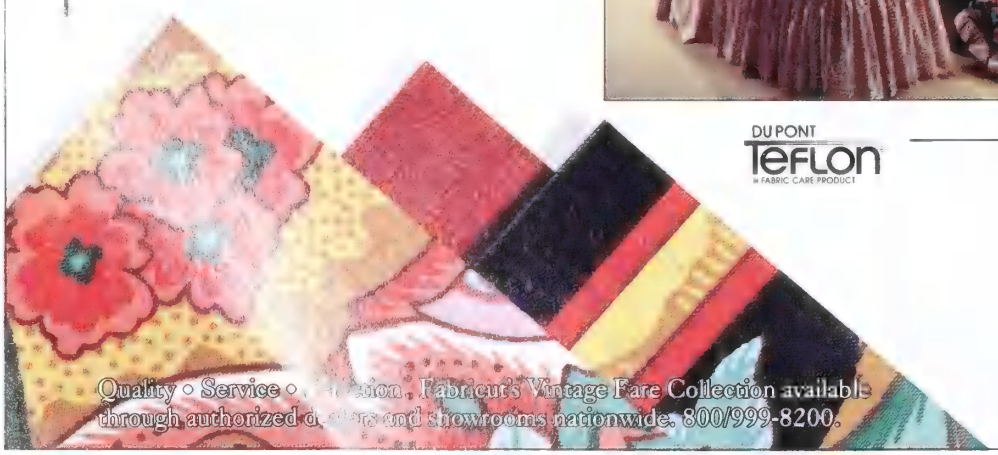
BUYER'S TIPS

Sit in the chair. If it is Shaker-made, it will curve in just the right places for comfort.

Look at the top back slat for a mark. Shaker chairs sold outside the Shaker community had a stamped size number. Zero was a child's chair; seven was the largest.

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On later chairs, trademark decals were placed inconspicuously on the inside of a rocker or a bottom back slat.

Shakers did not use spindle backs, carved decoration or veneer.

Tape seats are most popular with collectors, therefore most expensive. New tapes can be purchased to replace worn tape seats and will not lower value.

Chairs were made of varnished maple or pine, or a combination of walnut, cherry, apple, pear, ash, birch or hickory. Wood was stained mahogany or mustard color, yellow or red. The original finish adds about 100 percent in value.

The mushroom-shaped or down-curved handholds at the ends of the arms should be part of the same piece of wood as the front post or arm rest.

Remember: It may look like a Shaker chair and prove to be an old copy or a new copy, such as the accurate museum-store pieces being sold today. ■

SOURCES

There are annual shows or auctions on the grounds of some of the remaining Shaker communities. Look for Shaker items at special events in Mt. Lebanon, NY; Hancock, MA; Watervliet, NY; Old Chatham, NY; Sabbath-day Lake, ME; and Canterbury, NH.

Reproduction chairs are available from: Shaker Workshops, PO Box 1028, Concord, MA 01742. North Woods Chair Shop, RFD 1, Old Tilton Rd., Canterbury, NH 03224 (custom work with a two-year wait). Read *The Shaker Messenger*, PO Box 1645, Holland, MI 49422 for news of sales, exhibits, mail-order books.

Books to study are *The Shaker Chair* by Charles R. Muller and Timothy D. Rieman, $50 (Canal Press, 1984), *Shaker Life, Work, and Art* by June Sprigg and David Larkin, $39.95 (Stewart, Tabori & Chang, 1987) and *By Shaker Hands* by June Sprigg, 1984, $19.95 (reprint from University Press of New England).

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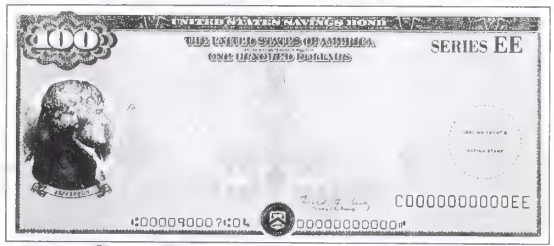
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ESTROGENS HAVE BEEN REPORTED TO INCREASE THE RISK OF ENDOMETRIAL CARCINOMA.

Three independent case control studies have reported an increased risk of endometrial cancer in postmenopausal women exposed to exogenous estrogens for more than 1 year. This risk was independent of the other known risk factors for endometrial cancer. These studies are further supported by the finding that incidence rates of endometrial cancer have increased sharply since 1969 in eight different areas of the United States with population-based cancer-reporting systems, an increase which may be related to the rapidly expanding use of estrogens during the last decade.

The three case control studies reported that the risk of endometrial cancer in estrogen users was about 4.5-13.9 times greater than in nonusers. The risk appears to depend both on duration of treatment and on estrogen dose. In view of these findings, when estrogens are used for the treatment of menopausal symptoms, the lowest dose that will control symptoms should be utilized and medication should be discontinued as soon as possible. When prolonged treatment is medically indicated, the patient should be reassessed on at least a semiannual basis to determine the need for continued therapy. Although the evidence must be considered preliminary, one study suggests that cyclic administration of low doses of estrogen may carry less risk than continuous administration; it therefore appears prudent to utilize such a regimen.

Close clinical surveillance of all women taking estrogens is important. In all cases of undiagnosed persistent or recurring abnormal vaginal bleeding, adequate diagnostic measures should be undertaken to rule out malignancy.

There is no evidence at present that "natural" estrogens are more or less hazardous than "synthetic" estrogens at equiestrogenic doses.

ESTROGENS SHOULD NOT BE USED DURING PREGNANCY.

The use of female sex hormones, both estrogens and progestogens, during early pregnancy may seriously damage the offspring. It has been shown that women who had been exposed *in utero* to diethylstilbestrol, a nonsteroidal estrogen, have an increased risk of developing in later life a form of vaginal or cervical cancer that is ordinarily extremely rare. This risk has been estimated as not greater than 4 per 1000 exposures. Furthermore, a high percentage of such exposed women (30-90%) have been found to have vaginal adenosis, epithelial changes of the vagina and cervix. Although these changes are histologically benign, it is not known whether they are precursors of malignancy. Although similar data on the use of other estrogens are not available, it cannot be presumed they would not induce similar changes.

Several reports suggest an association between intrauterine exposure to female sex hormones and congenital anomalies, including congenital heart defects and limb-reduction defects. One case control study estimated a 4.7-fold increased risk of limb-reduction defects in infants who had been exposed *in utero* to sex hormones (oral contraceptives, hormone withdrawal tests for pregnancy, or attempted treatment for threatened abortion). Some of these exposures were very short and involved only a few days of treatment. The data suggest that the risk of limb-reduction defects in exposed fetuses is somewhat less than 1 per 1000.

In the past, female sex hormones have been used during pregnancy in an attempt to treat threatened or habitual abortion. There is considerable evidence that estrogens are ineffective for these indications, and there is no evidence from well-controlled studies that progestogens are effective for these uses.

If Estraderm is used during pregnancy, or if the patient becomes pregnant while taking this drug, she should be apprised of the potential risks to the fetus and of the advisability of continuation of the pregnancy.

INDICATIONS AND USAGE

Estraderm is indicated for the treatment of the following: moderate-to-severe vasomotor symptoms associated with menopause; female hypogonadism; female castration; primary ovarian failure; and atrophic conditions caused by deficient endogenous estrogen production, such as atrophic vaginitis and kraurosis vulvae.

CONTRAINDICATIONS

Estrogens should not be used in women or men with any of the following conditions:

1. known or suspected cancer of the breast,
2. known or suspected estrogen-dependent neoplasia,
3. known or suspected pregnancy (see Boxed Warning),
4. undiagnosed abnormal genital bleeding,
5. active thrombophlebitis or thromboembolic disorders,
6. history of thrombophlebitis, thrombosis, or thromboembolic disorders associated with previous estrogen use.

WARNINGS

1. *Induction of Malignant Neoplasms.* Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver. There are now reports that estrogens increase the risk of carcinoma of the endometrium in humans. (See Boxed Warning.)

At the present time, there is no satisfactory evidence that estrogens given to postmenopausal women increase the risk of breast cancer, although a recent long-term follow-up of a single physician's practice has raised this possibility. Because of the animal data, there is a need for caution in prescribing estrogens for women with a strong family history of breast cancer or who have breast nodules, fibrocystic disease, or abnormal mammograms.

2. *Gallbladder Disease.* A recent study has reported a two- to threefold increase in the risk of surgically confirmed gallbladder disease in postmenopausal women receiving oral estrogens, similar to the twofold increase previously noted in users of oral contraceptives.

3. *Effects Similar to Those Caused by Estrogen-Progestogen Oral Contraceptives.* There are several serious adverse effects of oral contraceptives and other high-dose oral estrogen treatments, most of which have not, up to now, been documented as consequences of postmenopausal estrogen replacement therapy. This may reflect the comparatively low doses of estrogen used in postmenopausal women.

a. *Thromboembolic Disease.* It is now well established that users of oral contraceptives have an increased risk of various thromboembolic and thrombotic vascular diseases, such as thrombophlebitis, pulmonary embolism, stroke, and myocardial infarction. Cases of retinal thrombosis, mesenteric thrombosis, and optic neuritis have been reported in oral contraceptive users. There is evidence that the risk of several of these adverse reactions is related to the dose of the drug. An increased risk of postsurgery thromboembolic complications has also been reported in users of oral contraceptives. If feasible, estrogen should be discontinued at least 4 weeks before surgery of the type associated with an increased risk of thromboembolism, or during periods of prolonged immobilization.

While an increased rate of thromboembolic and thrombotic disease in postmenopausal users of estrogens has not been found, this does not rule out the possibility that such an increase may be present or that subgroups of women who have underlying risk factors or who are receiving relatively large doses of estrogens may have increased risk. Therefore, estrogens should not be used in persons with active thrombophlebitis or thromboembolic disorders, and they should not be used in persons with a history of such disorders in association with estrogen use. They should be used with caution in patients with cerebral vascular or coronary artery disease and only for those in whom estrogens are clearly needed.

Large doses of estrogen (5 mg conjugated estrogens per day), comparable to those used to treat cancer of the prostate and breast, have been shown in a large prospective clinical trial in men to increase the risk of nonfatal myocardial infarction, pulmonary embolism, and thrombophlebitis. When estrogen doses of this size are used, any of the thromboembolic and thrombotic adverse effects associated with oral contraceptive use should be considered a clear risk.

b. *Hepatic Adenoma.* Benign hepatic adenomas have been associated with the use of oral contraceptives. Although benign and rare, these tumors may rupture and cause death from intra-abdominal hemorrhage. Such lesions have not yet been reported in association with other estrogen or progestogen preparations, but they should be considered if abdominal pain and tenderness, abdominal mass, or hypovolemic shock occurs in patients receiving estrogen. Hepatocellular carcinoma has also been reported in women taking estrogen-containing oral contraceptives. The causal relationship of this malignancy to these drugs is not known.

c. *Elevated Blood Pressure.* Women using oral contraceptives sometimes experience increased blood pressure which, in most cases, returns to normal upon discontinuing the drug. There is now a report that this may occur with use of oral estrogens in the menopause and blood pressure should be monitored with estrogen use, especially if high doses are used. Ethinyl estradiol and conjugated estrogens have been shown to increase renin substrate. In contrast to these oral estrogens, transdermally administered estradiol does not affect renin substrate.

d. *Glucose Tolerance.* A worsening of glucose tolerance has been observed in a significant percentage of patients on estrogen-containing oral contraceptives. For this reason, diabetic patients should be carefully observed while receiving estrogen.

4. *Hypercalcemia.* Administration of high doses of estrogens may lead to severe hypercalcemia in patients with breast cancer and bone metastases. If hypercalcemia occurs, use of the drug should be stopped and appropriate measures should be taken to reduce the serum calcium level.

PRECAUTIONS

General

1. A complete medical and family history should be taken before initiation of any estrogen therapy. The pretreatment and periodic physical examinations should include special reference to blood pressure, breasts, abdomen, and pelvic organs, as well as a cervical Papanicolaou test. As a general rule, estrogen should not be prescribed for longer than 1 year without another physical examination being performed.

2. Because estrogens may cause some degree of fluid retention, careful observation is required when conditions that might be influenced by this factor are present (e.g., asthma, epilepsy, migraine, and cardiac or renal dysfunction).

3. Certain patients may develop undesirable manifestations of excessive estrogenic stimulation, such as uterine bleeding, mastodynia, etc.

4. Prolonged administration of unopposed estrogen therapy has been reported to increase the risk of endometrial hyperplasia in some patients. Estrogens should be used with caution in patients who have or have had endometriosis.

5. Studies of the addition of a progestin for 7 or more days of a cycle of estrogen administration have reported a lowered incidence of endometrial hyperplasia. Morphological and biochemical studies of endometrium suggest that 12 to 13 days of progestin are needed to provide maximal maturation of the endometrium and to eliminate any hyperplastic changes. Whether this will provide protection from endometrial carcinoma has not been clearly established. There are possible additional risks that may be associated with the inclusion of progestin in estrogen replacement regimens. The potential risks include adverse effects on carbohydrate and lipid metabolism. The choice of progestin and dosage may be important in minimizing these adverse effects.

6. Oral contraceptives appear to be associated with an increased incidence of mental depression. Although it is not clear whether this is due to the estrogenic or progestogenic component of the contraceptive, patients with a history of depression should be carefully observed.

7. Preexisting uterine leiomyomata may increase in size during prolonged estrogen use. If this occurs, estrogen therapy should be discontinued while the cause is investigated.

8. In patients with a history of jaundice during pregnancy, there is an increased risk that jaundice will recur with the use of estrogen-containing oral contraceptives. If jaundice develops in any patient receiving estrogen, the medication should be discontinued while the cause is investigated.

9. Estrogens may be poorly metabolized in patients with impaired liver function and should be administered with caution in such patients.

10. Because the prolonged use of estrogens influences the metabolism of calcium and phosphorus, estrogens should be used with caution in patients with metabolic bone diseases associated with hypercalcemia and in patients with renal insufficiency.

Information for Patients

See Patient Package Insert.

Drug/Laboratory Test Interactions

The results of certain endocrine and liver function tests may be affected by estrogen-containing oral contraceptives. The following changes have been observed with large doses of oral estrogen:

1. increased sulfobromophthalein retention,
2. increased prothrombin time, increased factors VII, VIII, IX, and X, decreased antithrombin 3, increased norepinephrine-induced platelet aggregability,
3. increased thyroxine-binding globulin (TBG), leading to increased circulating total thyroid hormone (T_4) as measured by column or radioimmunoassay, free T_3 resin uptake is decreased, reflecting the elevated TBG, free T_4 concentration is unaltered; TBG was not affected in clinical trials of Estraderm,
4. reduced response to the metyrapone test,
5. reduced serum folate concentration,
6. increased serum triglyceride and phospholipid concentration, and decreased pregnanediol excretion.

The pathologist should be informed that the patient is receiving estrogen therapy when relevant specimens are submitted.

Carcinogenesis, Mutagenesis, Impairment of Fertility

See WARNINGS and Boxed Warning.

Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver.

Pregnancy Category X

See CONTRAINDICATIONS and Boxed Warning.

Estrogens should not be used during pregnancy.

Nursing Mothers

As a general principle, the administration of any drug to nursing mothers should be done only when clearly necessary since many drugs are excreted in human milk.

ADVERSE REACTIONS

See WARNINGS and Boxed Warning regarding potential adverse effects on the fetus, induction of malignant neoplasms, increased incidence of gallbladder disease, and adverse effects similar to those of oral contraceptives, including thromboembolism.

The most commonly reported adverse reaction to Estraderm in clinical trials was redness and irritation at the application site. This occurred in about 17% of the women treated and caused approximately 2% to discontinue therapy. Reports of rash have been rare.

The following additional adverse reactions have been reported with estrogenic therapy, including oral contraceptives:

Genitourinary System. Breakthrough bleeding, spotting, change in menstrual flow, increase in size of uterine fibromyomata, change in cervical erosion and amount of cervical secretion.

Endocrine. Breast tenderness, breast enlargement.

Gastrointestinal. Nausea, vomiting, abdominal cramps, bloating, cholestatic jaundice have been observed with oral estrogen therapy.

Eyes. Steepening of corneal curvature, intolerance to contact lenses.

Central Nervous System. Headache, migraine, dizziness.

Miscellaneous. Change in weight, edema, change in libido.

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The Wilderness Society is offering a short, sensible and interesting little volume called *Saving Our Ancient Forests* by Seth Zuckerman. For a rapid overview of forest ecosystems and the creatures who dwell within them and of ways to make sensible conservation policy despite the pressure of the lumber interests, this is well worth your attention.

For House Beautiful readers in particular, there is a chapter that offers the suggestion that "many simple measures can be taken that could have a major effect on the demand for timber without significantly affecting our lifestyles . . . ." Reduce, recycle and reuse are the keys to saving trees. Recycling paper saves as many as 13 younger trees per ton of paper recycled. Reuse your paper grocery bags—or better yet use your own cloth shopping bags. Use less paper by writing and photocopying on both sides of the sheet; bring your own mug to use at work rather than getting a disposable paper or plastic container. Just a 10 percent increase in the recycled content of American paper would allow timber harvests to decline. When you recycle and make do with just a little less, it becomes possible to use smaller trees for lumber, thus saving the older growth trees and our ancient forests.

For a copy of *Saving Our Ancient Forests* ($5.95 plus $3 shipping), write: The Wilderness Society, P.O. Box 296, Federalsburg, MD 21632-0296.



RAILS TO TRAILS

Back in 1977, when David Burwell was a lawyer with the National Wildlife Federation, he got an agitated phone call from a citizen of South Dakota. It seemed that the Chicago, Milwaukee, St. Paul & Pacific Railroad was going bankrupt and was about to abandon its 500-mile South Dakota branch. At first Burwell did not understand what the fuss was about—after all, it was only a 400-foot-wide corridor.

"The caller explained that these old railroad right-of-ways were the last of the tall-grass prairie in South Dakota, the last vestiges of natural, protected habitat for pheasants," explains Burwell, whose life took a different turn as a result of this call. By 1985 he had founded the nonprofit Rails-to-Trails Conservancy, of which he is president.

Back in the 1920s, before the railroads were pushed out of their vital transportation role by federally subsidized airlines and a national highway system for trucks and automobiles, there were 300,000 miles of busy railroad track on which to move people and goods across our broad land. Since then, and es-

EDITOR JANE ELLIS
CONTRIBUTORS JANE GENIESSE AND WENDY BENCHLEY

FOR MORE DETAILS, SEE PRODUCT INFORMATION

ially following railroad de-
ılation in 1981, the com-
ıies have been actively
inking their holdings—or,
Burwell puts it, "dumping"
ir corridors nationwide.
ughly 21 per-cent fewer cor-
ors are available to buy today
n 15 years ago.

ut these ribbons of land
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ınect little towns with big
es, run through scenic val-
s and farmland, along
ıuntain edges, beside
erbeds and streams. They
, in short, beautiful recre-
ınal assets as well as impor-
t wildlife habitats.

ı the eastern United States,
ore the railroads wrote
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nsportation history, the
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es of interstate canals dug
stly during the 19th cen-
y. It was logical to lay down
railroad tracks beside the
ıals, and now with all their
turesque toll houses, old
ks and serene water scenes,
se linear parks that com-
ıe canals and railroad right-
ways are the object of an in-
ıse preservation effort.

Parts of more than 292 rail
es all across the country
ve been transformed into
ils, and another 400 are in
process of being opened by
al groups with the help of
Rails-to-Trails Conser-
ıcy, which now has about
,000 members, a newslet-
, manuals, guidebooks and
staff to lobby on Capitol Hill. Their constituents are an estimated 30 million Americans who bike, hike, jog, walk, bird-watch, cross-country ski and ride horseback.

"An interesting point," notes Burwell, "is that we have learned that proximity to these trails enhances property values. The people who use these corridors appreciate the environment. They don't throw garbage—so keeping the trails open is the best way to keep them clean. Now real estate companies routinely advertise the fact that a house borders a trail." In fact, Burwell claims, Seattle's heavily used 12.1-mile Burke-Gilman Trail from the heart of the city to the suburbs has caused real estate values to increase by five to six percent.

So far only four percent of the potential trails scattered around the country have been saved. There is a 32-mile long trail between the towns of Elroy and Sparta in southwestern Wisconsin. The peninsula of Boca Grande, Fla., has opened a strip six miles long that follows the route of a once-prosperous phosphate hauling business. In Missouri, supporters are working to link towns 200 miles apart in a trail that meanders along the Missouri River. In Washington, D.C., a "bicycle beltway" for the public has been proposed to link up with a series of existing trails.

Despite the enthusiasm engendered by these linear parks and the vision they inspire of a nationwide "greenway" system, it is not easy to save them. It takes a lot of money on the part of local groups and municipalities to purchase the land from the railroads—or, if the railroad has already parted with it, from many different owners. And always, there is a great deal of time and red tape involved.

Still, according to Burwell, the process of acquisition proceeds—and needs to accelerate. In 1976 there were 216,000 miles of line, but there are now less than 150,000 because railroads are selling them off at an ever-increasing pace. Says Burwell: "Saving this resource is good public policy, not just because of recreation, or even habitat conservation. It is good because it means preserving the roadbeds that may still have a future. The time is coming when we will recognize how to manage the use of energy better than we do now. Maybe then we will rebuild the railroads." He concludes, "But if we allow that great public system to be broken up, we may never be able to get it back together."

For more information and a free copy of the Rails-to-Trails sampler of the 12 best trails in the United States, send $2.00 for postage and handling to: Rails-to-Trails Conservancy, 1400 Sixteenth Street, N.W., Suite 300 HB, Washington, D.C. 20036. ■

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TOM YEE

Traditional shed awnings are still the most popular, but today's sun shades create cool outdoor rooms. Here are examples in California (above) and Long Island (right).

When I was a child living in a bayside suburb of New York City, one of the surest signs of summer was the neighborhood ritual of putting up the awnings. What a joy it was to gaze across the lawn from under an awning's protective, scalloped skirt. I cannot imagine a house in summer without them.

In the days before air-conditioning, awnings and their cheerful cousins, patio umbrellas, were almost our only antidotes to summer's debilitating heat—besides cross ventilation and pitchers of cool lemonade. The development of artificial cooling systems and an emerging taste for architecture that boasted sweeping expanses of glass caused awnings to decline in popularity.

Awnings Are Coming Back

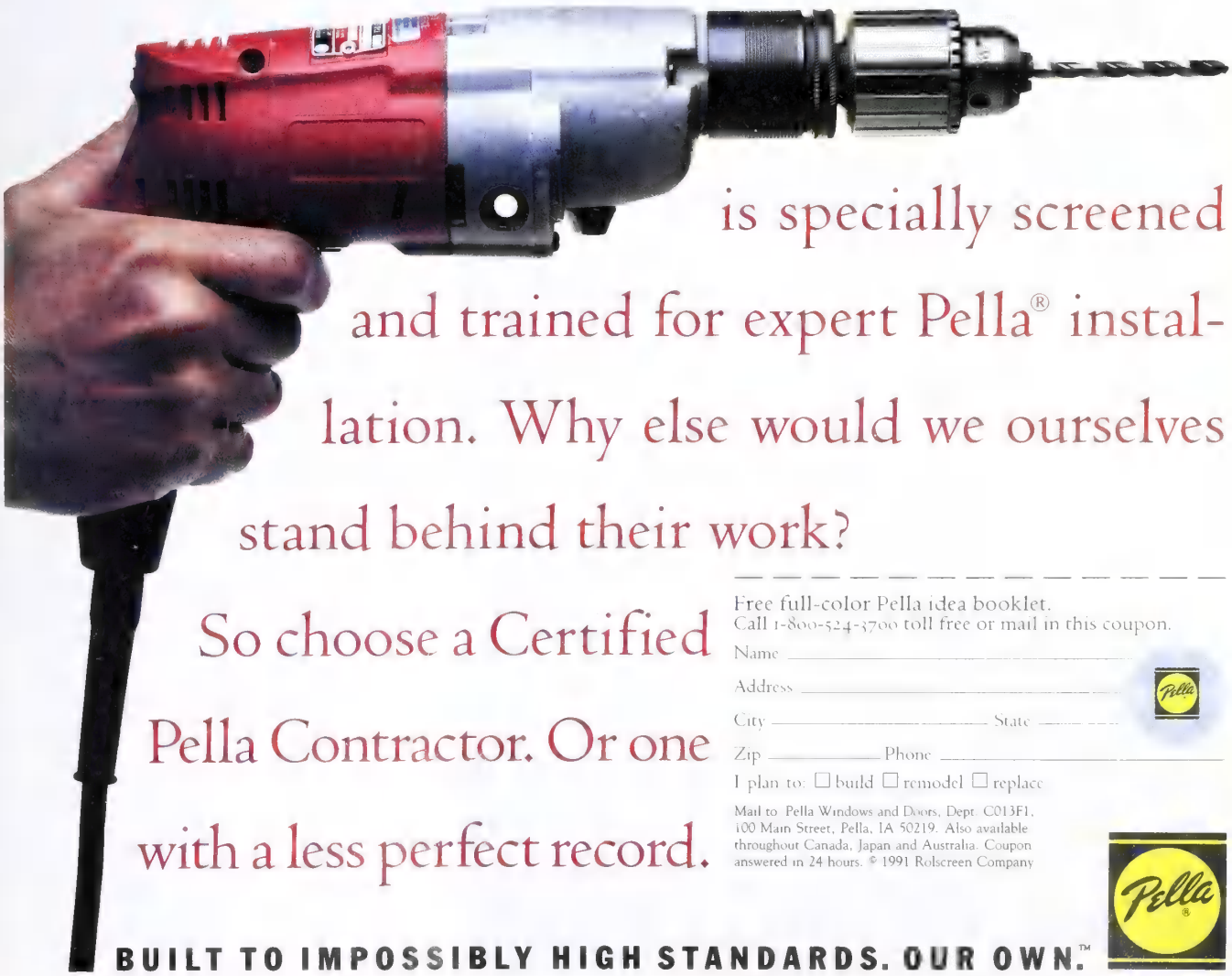
Now there is an awning revival. Awnings offer a wonderful opportunity to embellish a house. According to Ohio-based designer Harry Daugherty, the author of *The Awning Design and Standards Manual*, "A designer or homeowner can choose from a seemingly unlimited range of colors and come up with one that will harmonize with the house." A set of window awnings can help a house look different from its neighbors yet remain congenial with the neighborhood. More important, awnings have proved to be a low-cost alternative—or boon companion—to air-conditioning. Installed to shade the intake openings of air-conditioning units, awnings reduce the cost of cooling a home artificially. In some areas, houses with awnings need no air-conditioning at all. The sloping shape of a traditional single-window awning is perfectly suited to deflect the sun's rays, bouncing them back and away from the house. A light-colored awning offers a more efficient reflective surface than a darker one.

The fabric of old was vulnerable to mildew and the intensity of the sun and usually faded and rotted after a few seasons. Today's awnings, benefiting from technological advances in textile design and manufacture, are made of resilient, water-resistant fabrics that are both pliable and durable. Such fabrics include modified natural-fiber canvas, which is coated with acrylic or vinyl on its weather-facing side, and layered or woven synthetics, acrylic as well as modacrylic and polyester. *(Continued on page 42)*

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Continued from page 40

Because of the versatility of these fabrics and of their supporting armature or frame, today's awnings come in a greater-than-ever variety of styles, both classic and fanciful. And custom shapes can be ordered, although the classic sloping shed-style arm awning—with or without fabric sides—remains the most popular and generally most suitable shape.

Stationary awnings remain in place; once installed, they cannot be manipulated. They suit most residential applications because they are rigid enough to resist the weather, especially the wind.

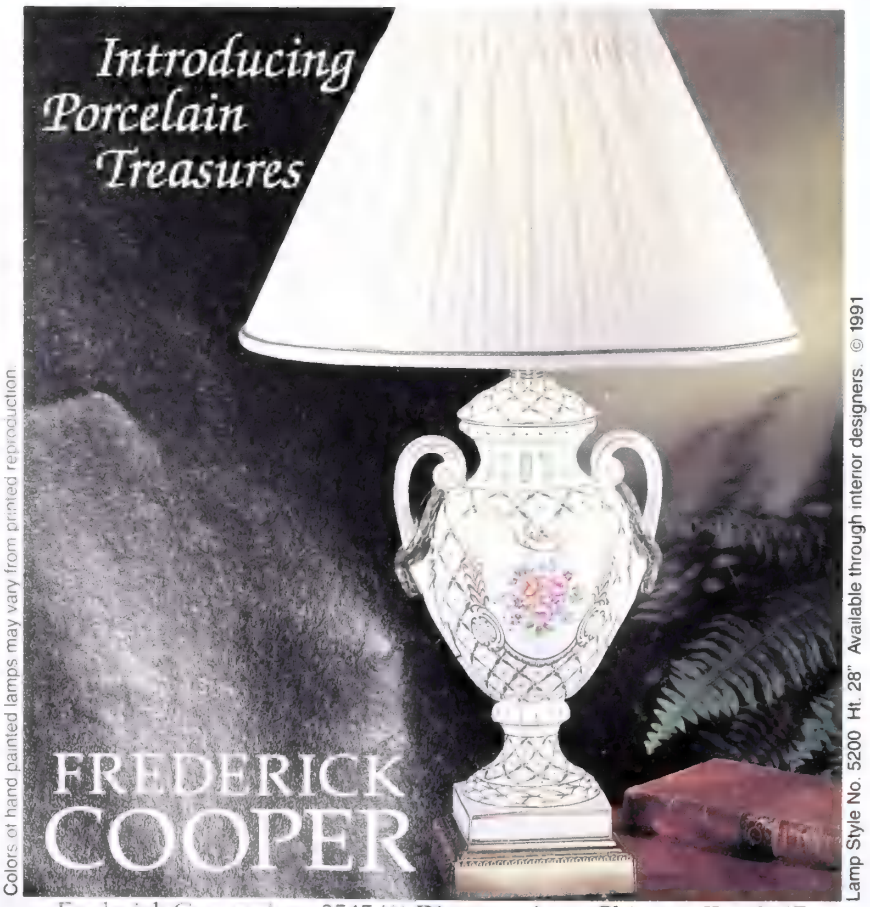
Retractable awnings are ideal in temperate zones where severe winds are less likely to blow. The advantage of these lateral-arm awnings is flexibility: They can be raised and lowered when desired.

The latest news in awnings is the fabric tensile structure known as the sun shade. Sun shades are usually large-scale commercial awning structures but now some companies also produce smaller canopies for custom residential use. The sun shade is a membrane of synthetic fiber, in a translucent or opaque version. It is stretched—under tension—into a free-form shape and supported by poles, lines and bolts. Firms such as H.B. Daugherty, P.E. of Whitehouse, Ohio, Helios Industries in Hayward, Calif., and FTL Associates in New York City specialize in these large awning structures.

Pentawing, a 12- or 19-foot five-pronged tensile fabric structure that unfurls into a soaring starlike shape, is an awning alternative developed by Moss Inc. of Camden, Maine. Fabricated of white or tan polyester, the Pentawing can be mail- or phone-ordered; it reaches you rolled and boxed with a pole, nylon line and tension adjusters plus hardware. With simple tools, a stepladder and the help of a companion, you can stretch the Pentawing over a patio or deck, beside a pool or to shelter a section of lawn. ■

Bo Niles is a New York-based writer who specializes in design and decorating.





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By Sandy Sheehy

American Grandeur

Built in our national parks and forests, the great lodges of the West are still open for business

Amid the West's scenic wonders, at the brinks of canyons and gorges and on the shores of alpine lakes, stand several dozen examples of thoroughly American architecture—the beloved early 20th-century public buildings of our national parks and forests. Rustic but grand in scale and rich in decorative details, they capture an era when the country first started celebrating and romanticizing its own frontier, a time when budgets for materials and labor were generous and architects were encouraged to be imaginative, even playful. Some of these marvels are administrative buildings or ranger stations, but a number of the best are lodges where you can still stay.

"Parkitecture," as the lodge style has come to be called by the Parks Department, is actually an eclectic design family with three generations. The first, beginning at the turn of the century and lasting through the early 1920s, was a response to the country's opening rush of western tourism. Not until the late 1800s had the American West become a destination for leisure travel. Before that, writers, artists, photographers, and scientists occasionally went out of curiosity—enduring the bumpy, dusty, often dangerous stagecoach trip—but it was not most people's idea of a holiday excursion.

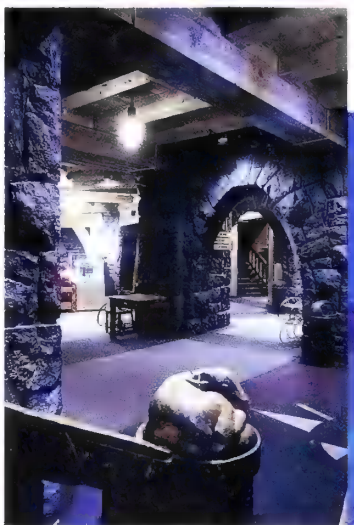
Continent-spanning luxury trains changed all that. The *Santa Fe*, the *Great Northern*, and the *Northern Pacific* enabled affluent Americans of the Gilded Age to see the West in comfort and to make the journey in weeks rather than months. Except in big cities, however, accommodations were still primitive around the turn of the century. Then the railroad tycoons hit on a way to boost business: They decided to build spur lines to the West's scenic wonders and erect luxury resort hotels there.

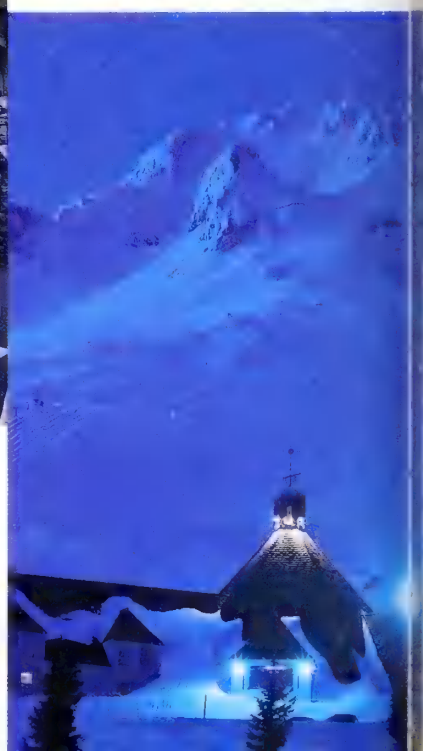
The idea was a spectacular success. Taking the train to see the Grand Canyon, Old Faithful, or the snow-capped Rocky Mountains became the rage for Americans with time-to-do, because at the end of the trip was a distinctive resort offering the luxury they aspired to. These first Western lodges gave middle-class Americans a way to experi-



JEFF NICHOLAS

The Ahwahnee Hotel in Yosemite National Park is built of the same granite as the cliff.





Timberline Lodge in Oregon (right) has a roof that echoes the shape of nearby Mt. Hood and hand-carved details like the newel post (above).

BOTTOM PHOTOS: FRED LINDHOLM

ence old-world ducal pleasures; in fact, some lodges seemed to draw their inspiration from Bavarian hunting lodges and Swiss chalets.

Promising young architects often received the commissions for these hotels and designed on a scale to match the scenery: dining rooms 100 feet long with walk-in fireplaces, towering ceilings supported by steel beams concealed in mammoth tree-trunk posts. Structural components were the most advanced the Industrial Age had to offer, but sidings and finishes had to look romantically primitive.

The railroad moguls who encouraged their young architects to be inventive put few restrictions on materials because logs and cement could be hauled on their own rails. This is why Charles Whittlesey was able to specify Douglas fir for his design, shipping it hundreds of miles from the Pacific Northwest to El Tovar (1904–1905) on the south rim of the Grand Canyon in Arizona. Looking like a cross between a Swiss chalet and a Norwegian villa, Whittlesey's lodge of dark wood and native stone indulged American fantasies of upper-class Europe at play.

Chalets found great favor with the railroad tycoons, many of whom had visited Europe. The building style was practical in snowy locations because the roofs could support heavy loads. The president of Great Northern Railway promoted Glacier National Park in Montana as the American Alps, and both Lake McDonald Lodge (1913) and Many Glacier Hotel (1913) carried his theme through. Paradise Inn (1916) in Mount Ranier National Park is a chalet with a rustic difference. For siding, the architects used cedar logs that had already weathered more than 30 years to a shimmering silver.

"Parkitecture" entered its second generation in the 1920s, when it turned away from fantasies of Europe and began celebrating the Old West. Native American motifs embellished beams, window frames and signage; Indian crafts and artifacts decorated the interiors. To this day, some of the country's finest collections of Indian rugs, baskets and pottery are displayed in the West's great lodges.

One of America's first prominent woman architects, Mary Jane Colter, who designed the Grand Canyon's Bright Angel Lodge and several of the park's administrative buildings, borrowed heavily from American Indian architecture and made the interiors of her buildings showcases for indigenous art. Both Yosemite's Ahwahnee Hotel (1927) and Oregon's chalet-style Timberline Lodge (1937) use Native American design elements to create Art Deco embellishments.

The Ahwahnee was the masterpiece of lodge architecture's master Gilbert Stanley Underwood, who also designed Bryce Lodge (1925) and Zion Lodge (1924) in Utah. Underwood adapted the Ahwahnee to its location, where fire had destroyed earlier wood lodges. He used the same gray granite as the park's famous formations and faux redwood—actually artfully stained cement.

During the same period, the Borax company took Mexico as the inspiration for its Furnace Creek Inn (1927) at a hot-spring oasis in what is now Death Valley National Monument. This golden hacienda with red roof tiles gives you the illusion of being a guest at a pros-

(Continued on page 47)



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Continued from page 45

erous Spanish Colonial ranch despite the desolate setting.

During the Depression, national park architecture entered its ird generation. As part of the New Deal, the federal government ndertook a nationwide program of park improvements through the Works Progress Administration (WPA) and the Civilian Conservaon Corps (CCC). Designing for young, middle-class families who ok vacations by car but needed to keep expenses down, the architcts came up with log cabins that were often clustered around a ain lodge. Although the cabins originally were conceived as utilirian, they were built with painstaking attention to detail.

Timberline Lodge in Oregon is one of the great monuments of e WPA. Designed to employ 500 out-of-work Oregonians, the dge is a showplace of handcrafts and local materials. President anklin D. Roosevelt himself approved additional funds when the oney ran out, and he came for the dedication in 1937.

After World War II, in a changed economic world, the National ark Service concentrated on utility over style. Lodges built during e fifties and sixties resembled motels, and in the name of efficiency e park service even destroyed some of the landmarks of the genre's lden age. There will be no more demolitions now that park lodges e being recognized as national treasures. Many have been designat- Historic National Landmarks, and some are the focus of non-prof- organizations whose members help to restore and maintain buildgs and furniture. With this kind of protection and care our great dges should stand fast as monuments of our western heritage. ■

ndy Sheehy frequently writes about travel.

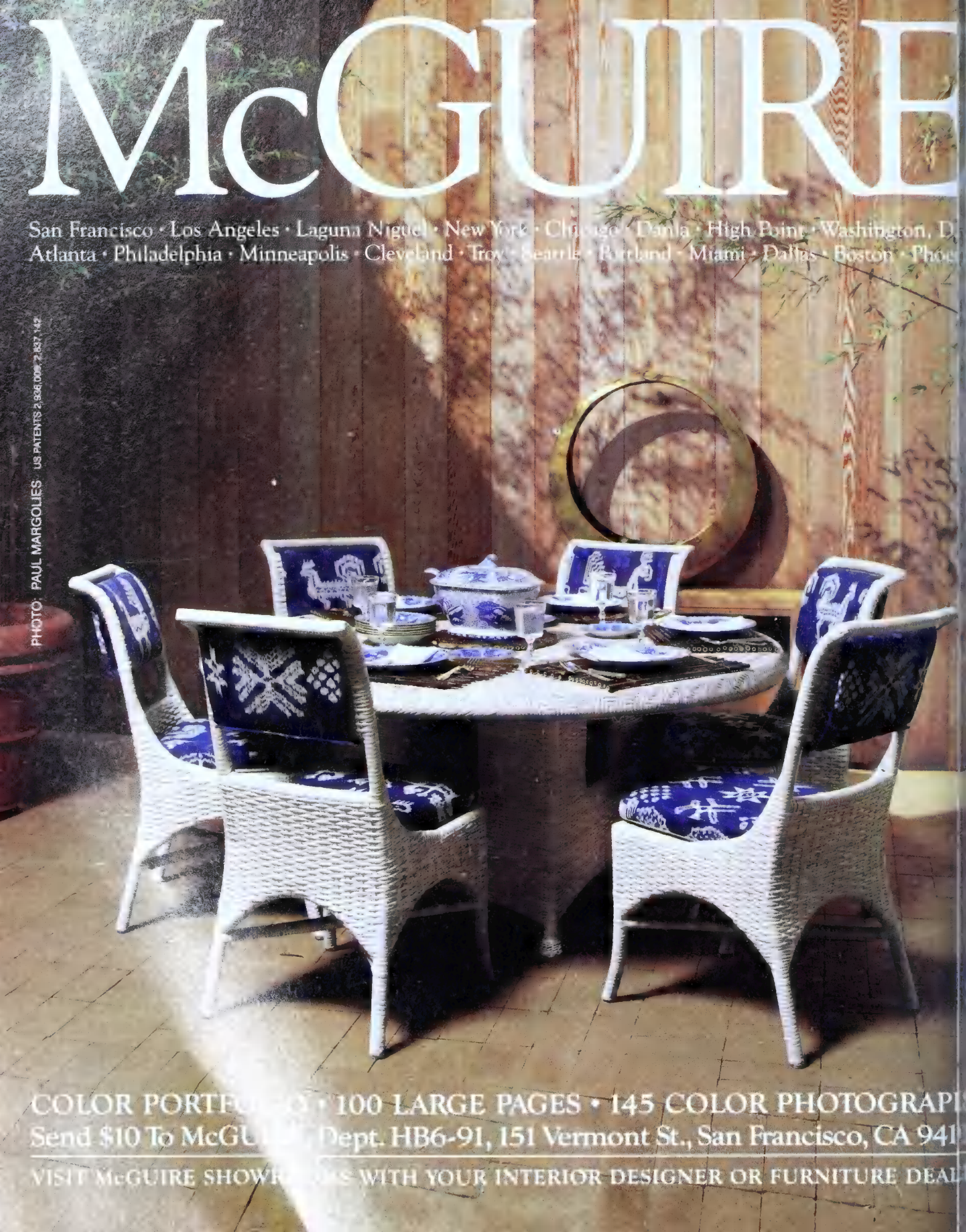
LODGE INFORMATION

•**Ahwahnee Hotel,** Yosemite National Park, CA 95389; 209–252–4848. •**Furnace Creek Inn,** Death Valley National Monument, CA; 92328; 619–786–2361. •**El Tovar,** Grand Canyon National Park, AZ 86023; 602–638–2631. •**Bright Angel Lodge,** Grand Canyon National Park, AZ 86023; 602–638–2401. •**Old Faithful Inn,** Yellowstone National Park, WY 82190; 307–344–7311. •**Jenny Lake Lodge,** PO Box 240, Grand Teton National Park, Moran, WY 83013; 307–733–4647. •**Zion Lodge,** Zion National Park, Springdale, UT 84767; 801–772–3213. •**Bryce Lodge,** Bryce Canyon National Park, UT 84717; 801–586–7686. •**Lake McDonald Lodge,** Glacier National Park, East Glacier, MT 59936; 406–888–5424 or 602–248–6000. •**Paradise Inn,** Mount Ranier National Park, OR 98304; 206–569–2275. •**Timberline Ski Area,** Timberline Lodge, OR 97028; 800–547–1406.



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HOUSE BEAUTIFUL

JUNE 1991

THE NEW SIMPLICITY

THERE IS NO DOUBT that a new mood is emerging, affecting the way we think about and attempt to achieve what we all want: a life of quality. Unlike the 80s when more was never quite enough, the 90s see us beginning to question whether that *was* the route to happiness. And as we think about it, we find ourselves returning to the more timeless values of simplicity.

Those of us involved in reporting about decoration and design understand the importance of editing our writing. Now we find ourselves writing about designers who are doing the same thing in their work: paring down, clarifying, simplifying—editing.

A design team in the forefront of this movement is Feldman/Hagan, whose 1990 Kip's Bay Show House room (below) was the freshest in the show and symbolized the new mood of the 90s. We asked the firm's principals, Simone Feldman and Victoria Hagan, to design a room for us exemplifying the new simplicity but with a special qualification: they had to furnish it using mail-order sources only. We think you'll find their room, on our cover and in the pages to come, has the ease and sophistication we all want in our pared-down interiors—pared down but never lacking the layers of meaning that are an integral part of the new simplicity.



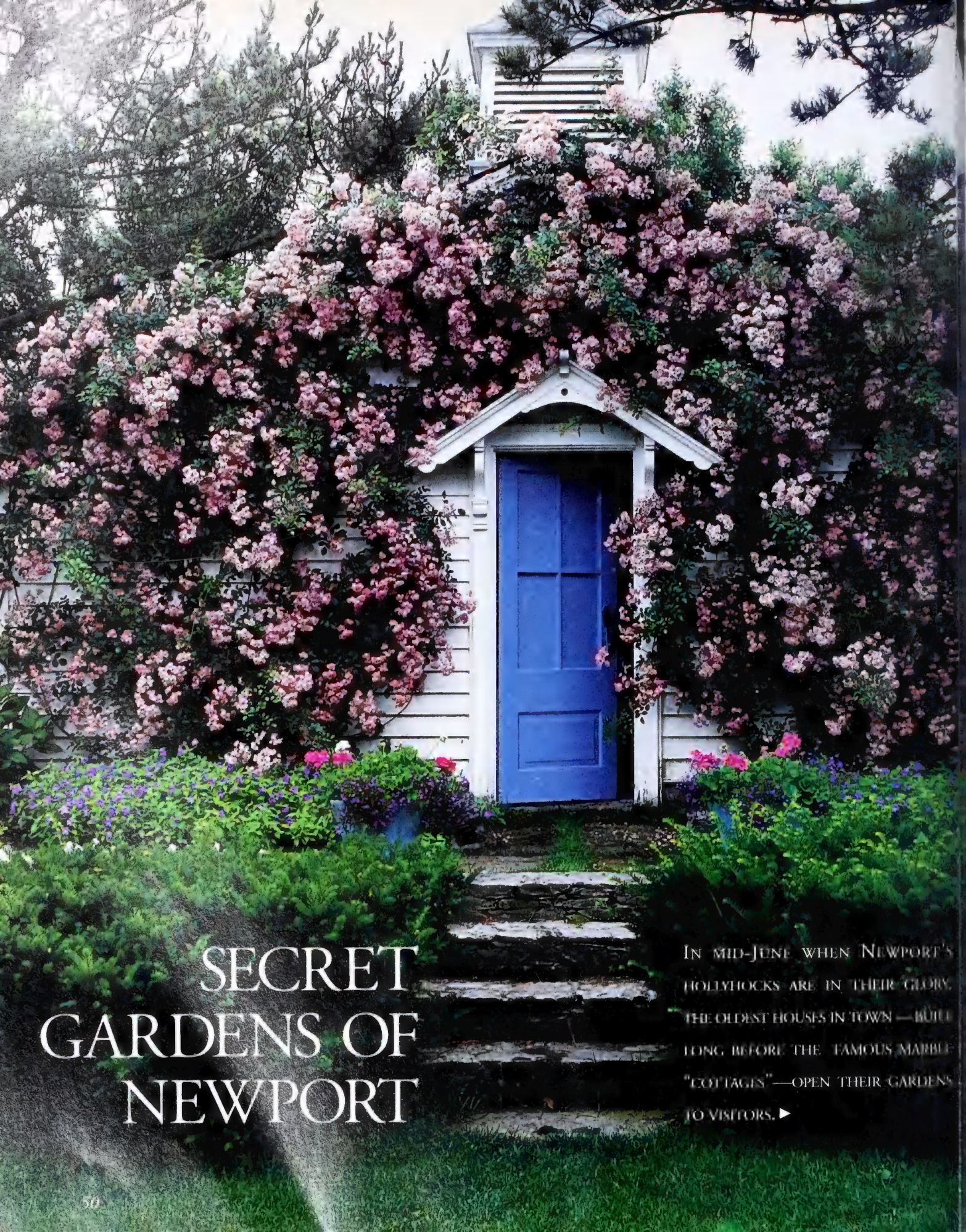
To help us pursue these layers of meaning, we are also beginning a new column in this issue—Thoughts of Home—which will explore the "rooms of one's own" that we have lived with, are creating, have dreamed of, or remember fondly. The first in what we know will be a warmly personal feature starts on page 11.

Alice Waters, the famed chef-owner of Chez Panisse, achieves in the world of food what novelist Joyce Maynard writes about in the new column and what Feldman/Hagan create in three dimensions. As Food Editor Jane Ellis reports in Good Food this month, Alice is teaching her young daughter, Fanny, about the value of simple food, and she knows she is succeeding when Fanny prefers a perfect box of plump fresh strawberries to a rich chocolate cake.

Here's to strawberries, June and the new simplicity.■

Louis Oliver Gropp

EDITOR IN CHIEF



SECRET GARDENS OF NEWPORT

In mid-June when Newport's hollyhocks are in their glory, the oldest houses in town—built long before the famous marble "cottages"—open their gardens to visitors. ▶



A climbing rose (opposite), so old no one knows its name, has grown on this Newport potting shed for 60 years. This page: The 'Powderpuff' hollyhock.



In the oldest part of Newport, R.I., are these intimate, idea-filled gardens you can visit this June

The Secret Gardens Tour of Newport, R.I., could not be more appropriately named. Not only are the gardens themselves a secret—hidden away behind the houses and difficult to see from the street—but the neighborhood, called The Point, is not widely known. This is especially true for first-time visitors to Newport, who usually come looking for the palatial 19th-century "cottages" that newly rich families like the Astors and Vanderbilts built on Bellevue and Ochre Point avenues. These tourists often leave Newport unaware of the Colonial and Federal gems on the other side of town.

Long before the robber barons came there, and before the American Revolution, Newport was a wealthy seaport. The early settlers lived on The Point down near Newport Harbor. Some of the houses built by the sea captains and China traders are quite grand in their own beautifully proportioned Georgian way, but the charm of The Point is its restraint, compared with the flamboyance of the "cottages." Also restrained are the small gardens of the earlier houses, which many visitors find more inviting than the mansions' gaudy flower beds and sweeping lawns overlooking the ocean.

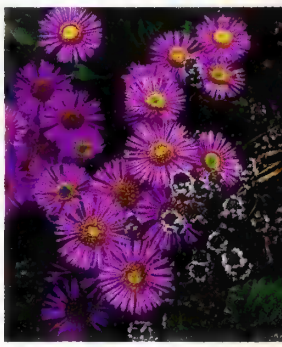
"The secret gardens range from pocket-handkerchief size to about a half acre," says Myra Duvally, who began organizing the tour seven years ago to raise money for public school arts education. "It's usually on the third weekend in the month, and always in June," says Duvally, "so when visitors see new flowers, they have time to plant them this season."

Though the tour is only seven years old, attendance has grown from 150 visitors in 1983 to



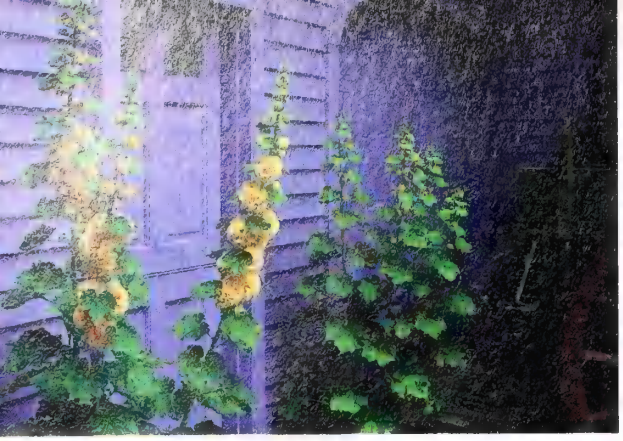




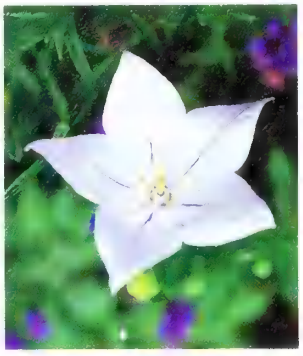




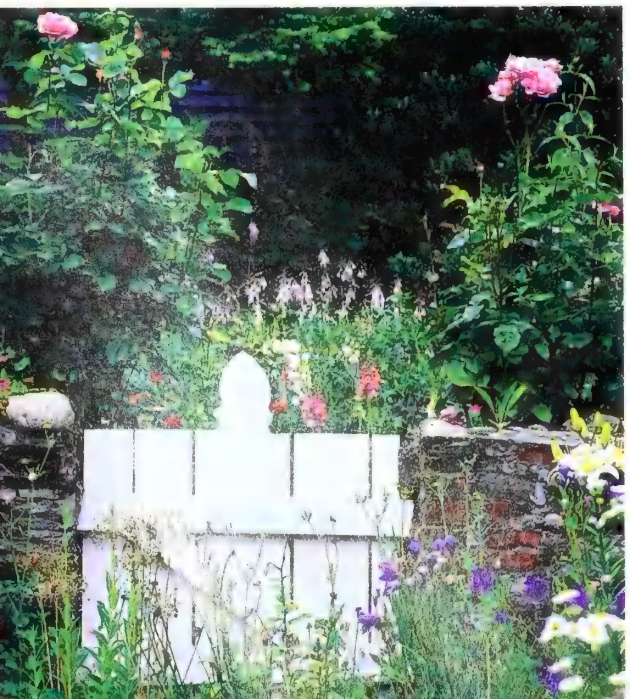
Richard Nelson and James Michael designed the garden beside their Colonial house (built around 1750) in a formal pattern of brick paths and boxwood hedges (opposite). The overflowing beds, however, are planted informally with "almost no symmetry," according to Nelson. Vines are trained on the stuccoed ruins of a 1919 outbuilding to incorporate it into the romantic whole. Above: Anne Reynolds found her 18th-century beehive oven covered on the outside with clamshells—"purely for decoration," she believes. Top right: Reynolds planted a perennial border along her side lawn and a vegetable garden (squash vines, center near right) behind the house. Center far right: Aster x. frikartii *in the Reynolds garden. Right: The side of Nelson and Michael's house reveals its simple Colonial heritage. "It's a cottage in the true sense rather than the Newport sense of the word," says Nelson.*











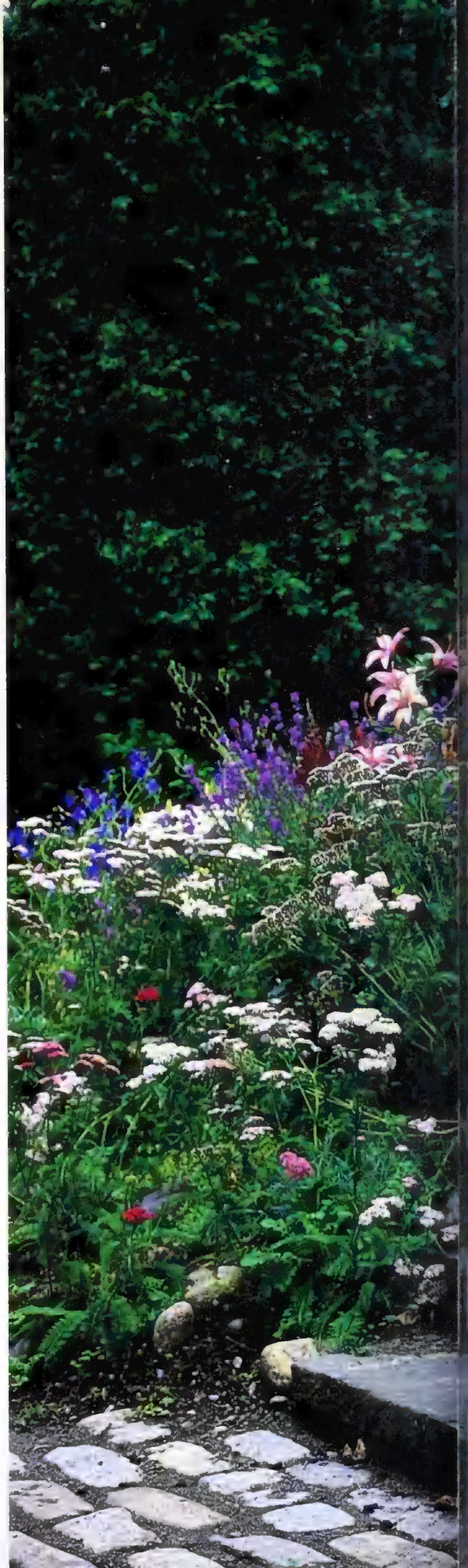
1,400 in 1990. What makes the tour so enticing, Duvally says, are the many splendid gardens on The Point. She is able to include 14 gardens—at least one quarter of them new—every year.

Three 1990 star attractions, which will be shown again this year, are seen on these pages: Anne Reynolds's waterfront garden, Richard Nelson and James Michael's formal landscape built around a ruin, and Nat Norris's half acre of perennial borders and green spaces. "Nat's garden has been on the tour for seven years," says Duvally, "and we always serve tea on his terrace on Saturday and Sunday afternoon."

The Secret Gardens Tour will be held this year on June 15 and 16. Tickets are $10 in advance and $12 on the day of the tour. Tea is $6. For more information, call Myra Duvally at 401–847–0514. ■

Editor/Photographer KEN DRUSE
Writer ELIZABETH H. HUNTER

The terrace (right) behind Nat Norris's house is flanked by lush perennial beds. With its cool nights and moist air, the maritime climate of Newport is perfect for growing hollyhocks like this Althaea rosea *'Powderpuff' (top) beside Norris's garage. Second row left: Bench built around a tree in Toni Peters's garden. Second row right:* Platycodon grandiflorus *'Fuji White'. Third row: A charming horse topiary graces a fence in Norris's garden. Bottom: A pineapple shape tops a board gate at the edge of Norris's perennial garden.*





A FLAIR FOR FLOORS

Paint adds pattern and panache to the floors of two Parish-Hadley projects





"The red-and-pink stars scattered among the diamonds give the floor an extra bit of oomph," says Libby Cameron



Libby Cameron, shown with her daughters, is an eight-year veteran at Parish-Hadley. She began her transformation of a pair of rooms (these and preceding pages) with a painted floor. Red-and-pink stars on the floor share the room's accent color. Old English settee (above) and urns (right) from John Rosselli. Auction finds: unusual Italian chairs with flared backs (preceding pages).

Like the multiple gold chains that say Chanel, certain flourishes point to certain decorators. One signature touch at Parish-Hadley is paint, smartly applied. In two recent projects, Libby Cameron, one of the New York decorating firm's younger generation, helped turn the floorboards of clients' rooms into rich, character-setting painted geometrics.

"The painted floor," says Cameron, "fills out spare furnishings and ties together odd spaces like the two wandering rooms here." With artist Chuck Fischer, Cameron devised a diamond-patterned floor for adjoining sitting rooms in the New York State farmhouse of Cindy and John Sites shown on these and the previous pages.

She banished the gloom of the low, dark space by pickling the old beams and boards and papering the walls in a creamy self-stripe that lifts the eye. Using a warm neutral palette that "will not rattle you in such a setting," Cameron deftly assembled a few quirky antiques and some comfortable upholstery. For crispness she mixed ticking and plaid with a quiet chintz, and for country freshness she kept the upholstery and antique furnishings to a minimum.

In the second project, the Connecticut house of the Walter Burkes, Mrs. Henry Parish II, with Cameron assisting and Fischer painting, devised two vigorous floor patterns (overleaf). One is based on a bolder-than-life marble square within white bands and black diamond corners. The other is a formal faux-veneer design in a swelling oval, centered with a mariner's-compass medallion.▶

Writer SALLY CLARK
Photographer LIZZIE HIMMEL




PAINTERS



With its stunning painted floor, the Connecticut entrance hall (opposite) needs no more furniture than the library table draped in green wool. In an oval, domed, 14-foot-tall dining room, a strong faux-veneer floor "kept the room anchored," says Libby Cameron. ■



SUMMER IN RUSSIA

The stage was set for the season in a playwright's dacha

Russians have always had a passionate love affair with nature. It is a lasting romance, the kind born of struggle and patience, of seasonal ups and downs, of suffering and redemption. To much of the country, winter brings long, frigid days and dark nights. It is a time of heavy snows that blanket the forests and plains and muffle the sounds of urban life. Summer's arrival is eagerly awaited. The warm days are dazzlingly light and lush with growth. They are met with great jubilation.

For hundreds of years, the Russian people have acted out their love of summer, bathing on the banks of the majestic rivers, devoting afternoons to gathering wildflowers and mushrooms and birch branches to adorn their homes, taking tea outdoors in lacy wooden gazebos. In the summertime of the well-to-do before the Revolution, windows were thrown open, pine floors were scrubbed with sand and water, rag rugs were washed in the rivers. White slipcovers and linens were traditionally brought out to cover elaborate furnishings, their softened shapes adding an appealing freshness to rooms more than ready to be rid of winter's mustiness.

It was in the late 19th century, with Russian culture in full bloom, that the great writers and artists chose to extol nature



JOHN VAUGHAN

Alexander Ostrovsky's summer home (top) is nestled in a clearing near Kostroma. The airy dining room (right) was the scene of convivial dinners, animated discussions and home theatricals. The white table linens and cotton slipcovers used in summer are a marvelous foil for pumpkin-colored curtains, patterned walls.





through literature, painting and music. Members of the intelligentsia moved to summer dachas (country cottages). Some gave up city life altogether and moved their families to what they felt was a natural paradise.

Country homes served as both diversion and muse for artistic talent. Sophisticated people delighted in taking part in village life, cultivated cottage gardens, recorded the bucolic surroundings with pen and paper or brush and canvas, and entertained friends around samovars carried outdoors. Some even took up country skills like woodcarving and embroidery in idle summer hours, sparking a renewed interest in handcrafts.

One such cultural hero was Alexander Nikolaevich Ostrovsky (1823–86), Russia's first professional playwright. He took over his family home at Shchelykovo in 1847. Built in the late 18th century, the timber house with modest neoclassical detailing afforded him a retreat after a hardworking winter in Moscow. Of his 47 plays, 19 were written in this house; many were directly inspired by the surroundings. Here in the Russian heartland near the Volga, he rode horseback and fished and conversed with the peasants. He wrote to a friend of his summers: "It is a shame you are not a landscape painter. Were you to visit me in the country, a comparable vision of Russian landscape you could scarcely find...."

About 150 years earlier, Peter the Great (1682–1725) had set the stage for the celebration of Russian summer with imperial flair. At Peterhof, his 200-acre country estate on the Baltic Sea near Leningrad, the czar himself drew some sketches for some of the most charming features, including a movable dining table (overleaf). A pleasure pavilion designed for entertaining, Peterhof had walls closely lined in oil paintings with gilded strips of wood between them. Its French doors could be opened all around to the region's famous white nights when the sun never really sets. Peter greatly admired the idyllic styles of the West: Peterhof was his Versailles. ▶

Writer ELIZABETH GAYNOR

White lace, linen slipcovers and bits of rose chintz achieve an unexpectedly feminine air against the heavy furniture and forest-green wallpaper of Madame Ostrovsky's bedroom (above). The bed is layered with three lacy coverlets. Opposite: Summer entertaining spilled out onto the vine-covered veranda where wicker chairs and a tablecloth with typical Russian cutwork are seasonal furnishings.







Imperial guests dined in an airy, elegant pavilion

The Hermitage pavilion, on the grounds of Peterhof, Peter the Great's summer estate, has coral stucco walls and white ornamental work and stands by the sea at the end of a long allée (top). Peter the Great had its large table (opposite) engineered to descend to the pantry below to be replenished between courses. At Peterhof, guests could stroll the myriad pathways, stopping to admire exotic birds in one of the stone aviaries (left). ■

Photograph copyright © 1991 by Kari Haavisto.
From *Russian Houses* by Elizabeth Gaynor and Darra Goldstein.
To be published by Stewart, Tabori & Chang in October 1991.





SHOPPING THE EASY WAY

Two terrific rooms furnished entirely out of catalogs

Your overstuffed mailbox tells you: America has gone catalog crazy. And the remarkable thing is how tempting so many of them are, not just for clothing but for room furnishings—everything from a great big bed to a wee small jug and all that falls between. House Beautiful decided it would be interesting to do up a few rooms with catalog wares exclusively, and to explore the parameters we assigned the job to two decorating firms whose styles are



"I knew exactly what look I wanted before I opened a single catalog"

polar opposites. We borrowed a fine new house (preceding pages) in Hillsdale, N.Y., as the setting for their work.

David Salomon and the team of Feldman/Hagan sifted through hundreds of catalog pictures and it was clear that their approaches to decorating differ as much as their taste.

When presented with the task of furnishing a living room in this new way, David Salomon kept giving himself pep talks: "Stick to your vision for the room. Keep quality in mind. When you spot the right thing in a catalog, have the courage to try it."

Salomon's courage never waned and the room expresses the Manhattan decorator's style perfectly. "I'm happy with the result because it achieves the goal I always have: exoticism with a warmth and coziness that feels like home." For Salomon, knowing that goal in advance was crucial. ▶





Stencils often play a part in David Salomon's decorating, and for the fireplace area in his mail-order living room (preceding pages) they are especially important. "Until this assignment I have always had stencils created for me. But these ready-made examples [executed by Sara Nesbitt] are very nice. Without them, the room would be something else entirely."

Despite being a cornucopia of styles and artifacts, Salomon's rooms always display a balance. A large floral platter on the mantel along with punch-metal mirrors gives a strong focal point to one of the room's walls. Salomon admits that he "went out on a limb" with the ample Italian glass storage jars (opposite). "These I chose for their color and shape." Cobalt-blue glass bottles on either side become strong end points.

A sunny window illuminates a love seat and pillows covered with old Oriental textiles (left). Salomon exercised his penchant for layering by placing a dhurrie rug on top of a painted sisal. With virtually every continent represented, a touch of Africa is brought to the room (above) with a reproduction George Stubbs painting, "Zebra," and a Zuni totem fire screen.

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"When you choose the things you like, you wind up with a room you like"





Simone Feldman and Victoria Hagan ordered furnishings that would produce a bedroom that was inviting, restrained, romantic, offbeat. But they designed the room only after they had opened the packages. ►

"When you choose things you like, you wind up with a room you like," says Victoria Hagan. She and Simone Feldman kept that idea uppermost in mind when ordering the furnishings and artifacts for their mail-order bedroom (these and preceding pages). With few preconceived notions of what they wanted the bedroom to be, Hagan and Feldman arranged and rearranged their purchases until the room suddenly came together. For Feldman, "That was the fun part."

Though their room has a unified vision, each object also has a distinct life of its own. Against the backdrop of serene lavender walls, decorative pieces stand out: bird-figured porcelain dessert plates flanking a delicate birdcage, a classical head, a Baccarat nautilus (left). With a few chairs and tables, a bed and a wicker love seat, the room has the dreamy serenity the designers aimed for.

The mantel (above and opposite) becomes ceremonious with a dignified column clock, Scotch pine baskets, and blossom wells. A small white overdoor plaque provides the perfect accent for the chimney breast. A portion of the room is reflected in a small Venetian-style mirror (opposite top).

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Designer Simone Feldman likened the process of decorating a bedroom from catalogs to being in an improvisational theater group. "Victoria and I felt like actors in front of an audience that was throwing challenges at us: create this mood, show us that interpretation."

Both Feldman and Hagan admit that they approached the project with only a vague notion of what they wanted the room to look like. "We simply trusted our taste and ordered furnishings that we liked, and from there it was serendipity," says Hagan. Among the many fortunate finds was the handsome metal canopy frame bed, the focal point for the room. "The ultimate challenge was not being able to see in person what we were selecting. We had blind faith."

But as the parcels came in, both designers were continually and happily surprised by quality, textures, hues. The window curtain panels had the look of custom tailoring and proved especially easy to install. The plaid pattern of the blanket, which they used as a table skirt, was more subtle and distinctive than appeared in the catalog, and the mantel column clock turned out to have "the strength and dignity of an heirloom."

Hagan summed it up: "The great satisfaction is that we created a room that doesn't look like it came from catalogs." Ah, but perhaps it does, and isn't that the point of our story? ■

Editor SARAH KALTMAN
Writer DAVID MASELLO
Photographer ANTOINE BOOTZ

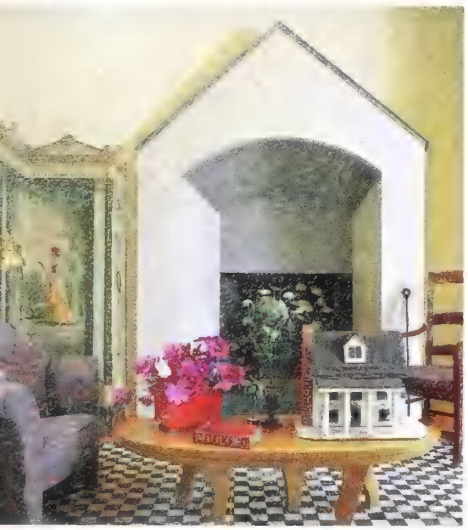



BIG ENOUGH



FOR TWO

"Though the house is small it has presence"

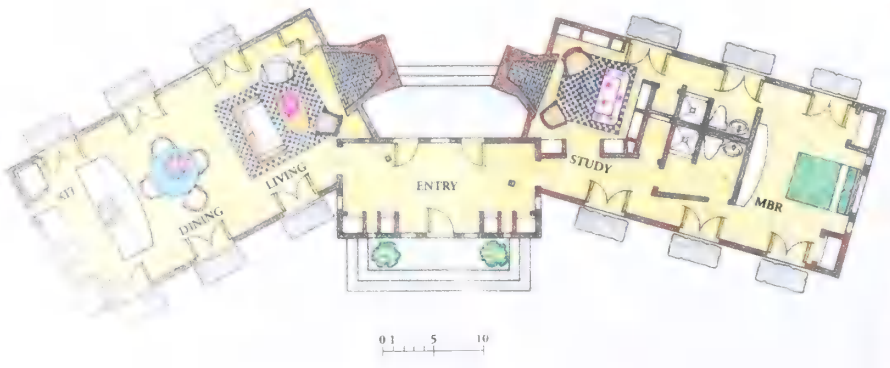


The templelike fireplaces echo the gabled roofs of the house

The 15-acre estate in rural Connecticut was a dream setting for two friends who were looking for a place for weekends, but the dream house was missing. Although the property included beautiful woodlands, carefully tended rock gardens, and eight small buildings, including a pool house and an odd variety of cabins and sheds, there was neither main house nor even gatekeeper's cottage. The budget for a proper house was limited, but the men were knowledgeable about architecture and sure of how they wanted to live. Because some of the existing buildings could accommodate guests, their house could be just big enough for two—and dinner parties. "But we wanted the house to have presence—to mark the entrance to the property as a gate house would and not be dwarfed by the hill that rises behind it," one of the men explains.

They chose Mark Simon of Centerbrook Architects "because no two of his houses look alike, and he doesn't seem to need a lot of money to be original." Simon felt the challenge was "to do some-

Living and dining areas and open kitchen occupy one pavilion (see plan, below). Right: The architects provided gentle ambient lighting with lamps on overhead cross-ties that illuminate the room through silk draperies. Table draped in Palais Royal cloth from ABC Carpet & Home. Urn and topiaries, Lexington Gardens. Basket and plate, William-Wayne & Co. Table (above) by Mark Simon and Jim Childress.



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"We wanted a house that would be joyous, even on a gray winter day"







French doors on two sides (near left) and generous windows on the third wall (opposite) fill the bedroom (above) with light. Small book-lined study (far left) with temple-form fireplace is in the bedroom wing. Rugs in study, hall and living room, Thos. K. Woodard.

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thing appropriate to a rural community, with a hint of history, yet recognizable as 20th century without being trendy."

Inspiration for the sunshine-colored cedar-sided pavilions that compose the house came to Simon and his associate, Jim Childress, from the classical lines of the area's Greek Revival farmhouses, the straightforward geometry of the local schoolhouses, and—in the same spirit—painted houses the architects had seen in Scandinavia. Simon's explanation of their discreet use of ornamentation: "Post-modernists are often guilty of globbing on details without value."

With the two pavilions separated by a see-through glass entrance, the building beckons to the woods behind it. Although the plan is only one room deep, the architects made it 85 feet long, and against the backdrop of tall trees the house appears grander than its 1,300 square feet. The tall chimneys and oversize glass doors and lean exterior detail also disguise the modest overall volume. Mark Simon's approving seven-year-old son summed it up: "It's small on the inside but big on the outside." ■

Editor/Writer SUSAN ZEVON
Photographer JUDITH WATTS







THE ELOQUENT HOUSE

"A house will always tell you what it wants," says Sheila Camera Kotur

Robert and Sheila Camera Kotur (left) in the meadow behind their 1790 house (above). Right: Porch lattice left over from 1940s owners. Fabric, Anju/Woodridge.



The 1790 New England house "told" the decorator-owner to respect its unpretentious formality



At home in the country, Sheila Camera Kotur and her husband, Robert, are so serene it is difficult to believe that for two years they spent nearly every weekend at hard labor, restoring their 1790 New England house. Although they look as if they never wield anything heavier than a tennis racket, the Koturs are experts at stripping paint, refinishing floors, building bookshelves and restoring stenciling.

As Sheila points out, everyone must learn to do things like this if they own an old place. But the real truth is that the Koturs *like* working on their house, which had originally been a tavern. And they like doing it together. "This place is definitely a family project," says Robert, who is a market research executive. Even now the Kotur daughters, Fiona, 24, and Alexandra, 21, pitch in whenever they are home. The most recent project was cutting

"I'm not a color person," says Sheila Kotur about the creams, whites and gilded chairs—one from Philadelphia, two Italian—in her living room (right). Even the chintz is pale. New pilasters flanking the windows give the room architectural character and hide plumbing pipes. Left: The front door opens right into the living room, the taproom when the house was a tavern.

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"My dream is to hang portraits floor to ceiling"

vines out of the old apple tree. "Fiona made the vines into wreaths to give next Christmas," says her mother proudly.

All the Koturs see their house as a blank canvas for creative endeavors. "I do admire the Bloomsbury group," says Sheila, who studied art and dress design in England, made her name in this country as a fashion illustrator and is now a decorator. "That group was so daring with their decorating experiments—all that painting on walls and furniture." Sheila has not yet painted her furniture, but she is daring in other ways. She thinks nothing of giving the hall wallpaper a wash of brown watercolor to tone down the bright flowers or of staining the living room floor in pale and dark stripes. "As I tell my clients, nothing about decorating is carved in stone," says Sheila.

Another thing she says to her

On winter days, visitors gravitate to the library (right), where a fire is always burning. The small portrait of Robert in the bookcase was painted by Sheila. Slipcover fabric, Anju/Woodridge. The dining table (above left), comes from another local tavern. Of her portrait collection (left), Sheila says, "This house needs early paintings, but early landscapes are too expensive."

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To uncover precious stenciling took a long winter's work

clients is that a house will tell you what it wants. This one, for example, with its high ceilings and large, beautifully proportioned windows, has a certain formality. "I didn't want it to be pretentious," says Sheila, "but it certainly wasn't rag-ruggy." Following Sheila's firm conviction that you should first get the shell right in a house (or apartment), the Koturs set out to restore the original character of their place. They uncovered and restored some splendid stencils in the master bedroom and laboriously stripped paint from the library woodwork. For an airy contrast, they painted the living room cream color. Sheila stained the floor in stripes to make the best of narrow boards laid by previous owners. The Koturs occasionally add a piece of furniture or a painting, but their original scheme has not changed. "Things of quality last," says Sheila, "and that's why we tend—once a job is done—to leave everything in place." ■

Editor DARA CAPONIGRO
Writer ELIZABETH H. HUNTER
Photographer WALTER SMALLING

The beautiful early stencils in the tavern's ballroom, now the master bedroom (left), had been covered with layers of paint. "We heard of their possible existence from a member of the family who owned the house for five generations," says Robert. Aubusson rug, F.J. Hakimian. Where necessary, Sheila carefully restored the stenciling with delicate watercolors. She also made the bed hangings here and in the guest bedroom (above).

ALICE'S WONDERLAND

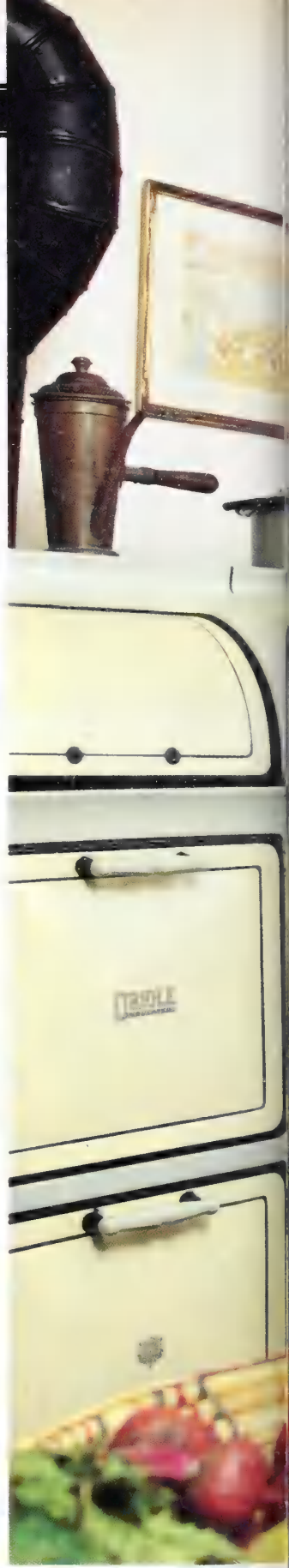
A great cook teaches her daughter the joy of tasting

It doesn't have to be complicated, but it has to be of value." Alice Waters is talking about food: simple food that delights the senses. This passionate chef, who gave us the celebrated Chez Panisse restaurant in Berkeley, Calif., is redefining her priorities. It is all for the love of Fanny, her seven-year-old daughter (mother and daughter, right). "Children have to learn about food with all their senses, to know what things feel like, smell like, taste like, and sound like when they're being pounded." Alice's single favorite cooking tool is her big mortar and pestle. Pounding garlic and making a paste of herbs, Fanny learns about the gloriously fresh, natural flavors her mother loves. "And kids are always amused," Alice finds, "by arrangement of food. If you change the combinations, they think it's something new"—changes like the pairing of papaya with avocado for instance, and brilliant orange and tangerine sauce for asparagus (both below).

Alice, who has been involved with the four Chez Panisse cookbooks, is putting all this down for a new book, *Fanny at Chez Panisse,* which will be published by HarperCollins next year. She hopes it will awaken a love of quality in children of all ages. ▶











"We often forget that food should nourish as well as impress"



"Fanny is very privileged," Alice admits. "I'll look through a flat of strawberries until I've found just the box to bring home to her. And she still prefers them to chocolate cake.

"If you choose carefully and know what you are looking for, you can make something extremely delicious very simply. But you must be very careful about how you buy, how you raise your food—the simplest things are the hardest." Directing her readers to search for organic produce, encouraging them to grow food in their gardens, and to look back at what was good in the past, Alice strives for the perfection and purity of the simplest dishes. "One of the most wonderful things in life is a soft-boiled egg, but first you have to find a good egg," she says. For Fanny she finds a dozen from a farmer's free-range flock and serves one with fingers of chewy toast (opposite). Golden French toast with a fruit puree and juice made from a blend of juice oranges, blood oranges and tangerines (below) are other favorites for breakfast and supper.

Alice believes everyone's food experiences should begin in the garden, Fanny's have: running out to pick greens and tomatoes for a lunch that she often helps to prepare herself. "The garden is basically for her, filled with good things she can eat raw—peas, beans, parsley, lettuce, spinach and strawberries."

At home, Alice's kitchen is the heart of the house. "The table in the kitchen (top left) is the only one I have." It is where she, her husband, Stephen Singer, a painter and wine merchant, and their daughter congregate to shell peas, eat and entertain. The garden is just a step away.

Absorbed by food, Alice Waters is "always trying to figure out what is going to please Fanny and me as well." She knows it remains to be seen how Fanny responds to food in the future. But for a little girl who has been at the elbow of this inspired cook "since she was old enough to stick her hands in a bowl," it should be a lifelong love. ■

Editor/Writer JANE ELLIS
Photographer JOHN VAUGHAN

RECIPES BEGIN ON PAGE 100









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By Fred Halliday

Nowadays, pairing food with wine is a matter of taste. Red wine with meat and white with fish are rules meant to be broken



The spiciness of parmigiano reggiano, molded into bite-size pieces here with a melon baller, has, for Christian Pol Roger, a perfect affinity with his champagne.

People who grew up with wine know that "which wine goes with which food" is never as black and white as red and white. A roundup of the personal choices of wine ıakers is a way of shedding many an old menu iché and serving up something new. For the unexected in party perspectives, we begin in Bordeaux.

Connoisseurs know Bordeaux as the great red ine capital, but how many know it as a seafood ıpital? In fact, Bordeaux means "water's edge," ıd it is France's seventh largest seaport. There is a ıt of seafood around.

In the Médoc area of Bordeaux, where flat fields f grapes run down to the sea, we are dining at the staurant Lion d'Or. This is a favorite canteen of ine traders, where château owners stride in with ıeir guests, carrying a bottle from their own cel-rs. Our host is Didier Cuvelier, whose château, ot five miles distant, is the celebrated Château éoville-Poyferré. He bottles one of the leading ines of Saint Julien: truly great and exclusively d. The chef comes over to recite the specials and uvelier is delighted. Rouget, red mullet, is on the ıenu. "It's my favorite fish," he exclaims and romptly orders it. Cuvelier is the producer of one f Bordeaux's greatest wines, lunching in the coun-y with his peers, a trophy bottle of his very red '85 reathing on the table. The man ignores the meats and orders fish!

"What matters with taste isn't color," says Cuvelier, "the matter f taste is what's in your mouth." When the fish arrives, he sets out pouring to prove his point. In fact, the rich, delicate oils in the esh of the rouget bring out the lighter note of his Léoville, while the ine's personality and bouquet underscore a taste awash in subtle nd unusual harmonies. (Although this works with rouget, or blue-sh, say, it is doubtful a red wine would work with a dry fish like ass; it is the natural oils of the fish that float the taste of red wine.)

A similar combination can be found 390 miles to the north in Paris, where the favorite wine with oysters is often Beaujolais, especially at cafés and brasseries, including the fashionable Stella, where I sit down with Henri de Rambuteau. "Yes, I know Chablis with oysters is traditional," says the maker of Beaujolais' La Grange. "But Chablis has gotten too expensive to quaff in cafés." My question as to why so many Parisians now drink Beaujolais with their oysters brings a smile. "Beaujolais," says Henri, "is a white wine that hap-

(Continued on page 100)

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BY JANE ELLIS

Setting something new and beautiful on the summer table



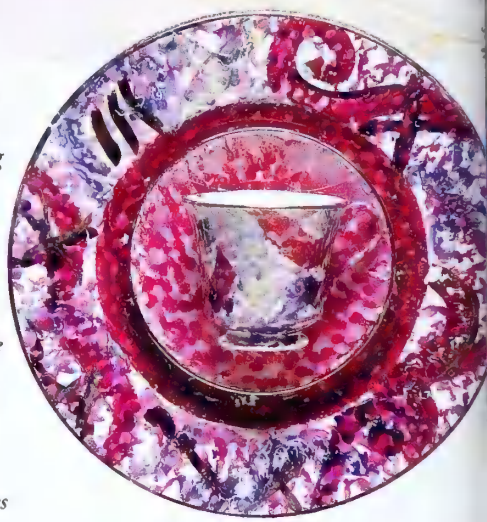
Pantry staples for many great cooks, San Remo's products are found in specialty stores and they make impromptu party food. Below: Pumate (sun-dried tomatoes), Pesto, Oliverde (olive and anchovy spread) and Salsina (tomato tapenade). Mail order from Dean & DeLuca.



Brighten up your outdoor table with Liz Lauter's hand-painted place mats and napkins (right).

PHOTOS, TOM ECKERLE





Tiffany & Co. has launched five table settings that complement their best-selling silver patterns. One is Audubon (above), designed in the Japonesque style. First introduced as flatware in 1871, Audubon features exotic birds and flowers. The five-piece place setting and banded service plate are available at all Tiffany locations.

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Putting a Spin on Pasta

Many tantalizing pasta sauces can be prepared while waiting for the water to boil. For a complete meal, just add a salad and a fresh loaf of crusty bread and end with fresh fruit or cheese. All recipes are for a pound of cooked, well-drained pasta, and most will serve four as a main course. —Bonnie Tandy Leblang

PASTA ALLA ESCAROLE— Sauté ¼ cup diced meaty salt pork in 2 tablespoons olive oil until crisp. Add 3 cloves garlic, minced, ¼ cup minced fresh parsley, 1 onion, minced, 3 ripe tomatoes, peeled and chopped. Cook, covered, about 10 minutes. Season with salt, pepper and red-pepper flakes. Add 1 head well-rinsed escarole, torn into bite-size bits, cover and cook until wilted. Toss with hot spaghetti and 1 cup shredded Parmesan cheese.

LOX 'N CREAM CHEESE PASTA— Sauté 5 chopped scallions in 3 tablespoons unsalted butter, then add 5 ounces julienned smoked salmon and the juice of half a lemon. Add ⅓ cup heavy cream and 4 ounces cream cheese. Season with freshly ground black pepper, then toss with hot rigatoni.

PASTA ALLA PUTTANESCA— Sauté 2 cloves garlic, minced, 1 onion, minced, and 2 ribs celery, chopped, in olive oil until soft, about 5 minutes. Add 2 cups crushed tomatoes and a 2-ounce can of anchovies, drained. Simmer 10 minutes. Add ⅓ cup chopped stuffed green olives, 1 teaspoon capers, and basil, red-pepper flakes and freshly ground black pepper to taste. Simmer 20 minutes. Toss with hot linguine and minced fresh parsley.

SESAME NOODLES WITH CHICKEN— Cook thin egg noodles, drain and toss with 1 teaspoon sesame oil. Chill. Whisk together: ¼ cup each peanut butter and sesame seed paste (tahini); 3 tablespoons each water, soy sauce and honey; 1 tablespoon each sesame oil, dry sherry, rice wine vinegar and minced garlic; and 1 teaspoon each minced fresh ginger and hot-pepper oil (or red-pepper flakes). Toss with the chilled pasta, 2 cups cooked shredded chicken, and freshly minced scallions.

DATE–NUT PASTA— Sauté ¾ cup diced dates, ⅔ cup pignoli nuts, 2 shallots, minced, and 2 cloves garlic, minced, in ½ cup olive oil until garlic is golden. Toss with hot spaghetti, minced fresh parsley, salt and freshly ground black pepper.

SPAGHETTI WITH WHITE CLAM OR OYSTER SAUCE— Steam 2 quarts well-scrubbed little-neck clams or oysters in about 1 cup white wine and 4 cloves garlic, minced, until the clams open, about 5 minutes. Serve over hot spaghetti and sprinkle with lots of minced fresh parsley.

TAGLIATELLE WITH FOUR CHEESES— Combine ⅔ cup grated Gouda, ⅔ cup grated Emmenthaler (or Swiss), and ½ cup grated mozzarella. Toss with hot tagliatelle and 4 tablespoons room-temperature butter, cut into bits, until cheeses melt. Season with white pepper, minced fresh parsley and ⅔ cup grated Parmesan cheese.

GINGERED PASTA— Sauté finely julienned carrot and zucchini in olive oil. Add ½ cup dry white wine, 2 tablespoons minced fresh ginger, 3 cloves garlic, minced, 3 scallions, minced, oregano and red-pepper flakes. Simmer 5 minutes. Add 1 cup chicken broth and simmer 15 minutes more. Toss with hot spaghetti and ⅔ cup grated Parmesan cheese.

FETTUCCINE ALLA CARBONARA— Sauté ½ cup minced onion in olive oil, add ½ pound pancetta cut into 1-inch pieces and cook until crisp. Add ¼ cup white wine. In a small bowl, beat 2 eggs with red-pepper flakes and black pepper to taste, then toss with hot fettuccine until well-coated with egg mixture. Toss in onion mixture and 1 cup freshly grated Parmesan cheese.



JOSEPH SCROFANI

PENNE CON BROCCOLI— Sauté 2 cloves garlic, minced, in ¼ cup olive oil. Add ½ pound chopped blanched broccoli and crushed red pepper. Toss with hot penne.

SALMON-VODKA PASTA— Sauté 2 shallots, minced, and ⅓ pound smoked salmon, cut into thin strips, in 3 tablespoons butter. Add ⅓ cup vodka and ⅔ cup petit peas and

:ook 3 minutes. Toss with hot fettuccine ınd season with salt, pepper and minced 'resh parsley.

QUICK PASTA SALSA— Toss hot spaghetti with a jar of spicy salsa.

'ESTO PASTA— Toss a few heaping table-poons of pesto, a little boiling water from ›asta and hot linguine together until the ›esto coats the noodles. Serve with addi-ional freshly grated Parmesan cheese.

3RIE–AND–TOMATO PASTA— Combine ⅔ ›ound ripe brie, cubed, 4 very ripe toma-oes, cubed, 1 cup shredded fresh basil eaves, ⅔ cup olive oil, 3 cloves garlic, ninced, and salt and pepper to taste. Toss with hot fusilli. Season with freshly grated Parmesan cheese and black pepper.

VERMICELLI WITH RED CLAM SAUCE— Sauté 3 cloves garlic, crushed, in ½ cup olive oil until golden. Discard garlic. Add 2 cups crushed tomatoes and the drained liquid from two 7-ounce cans minced clams. Simmer until thickened, about 15 minutes. Add clams, then toss with hot vermicelli. Season with freshly ground black pepper and minced fresh parsley.

SPAGHETTI WITH ANCHOVIES AND GARLIC— Heat ¾ cup olive oil, 2 tablespoons butter and a drained 2-ounce can of anchovies. Add 4 cloves garlic, minced, ½ cup minced fresh parsley, 1 teaspoon oregano and freshly ground black pepper to taste. Heat through, but do not brown garlic. Toss with hot vermicelli.

PASTA WITH GOAT CHEESE— In a saucepan over medium-low heat, combine 1 cup half-and-half, ½ pound goat cheese, and freshly ground black pepper, about 8 minutes, stirring occasionally. Toss with hot tagliatelle and season with freshly minced basil.

ANGRY PASTA— Sauté 2 cloves garlic, crushed, and 1 tablespoon red-pepper flakes in ¼ cup olive oil. Toss with hot vermicelli. ■

Bonnie Tandy Leblang's syndicated column "The Supermarket Sampler" appears in newspapers across the country.

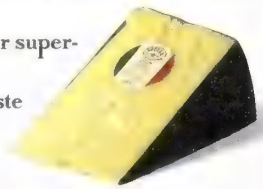


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WINE & GOOD SPIRITS

Continued from page 95

pens to be red." Hint: When served with shellfish, Beaujolais should be slightly chilled to hold down the fragrance.

Another habit deserves reversal: red wine with cheese. Wondering which white wines go with cheese and which cheeses go with white, I took a train to Champagne.

Just up the street from Epernay's glorious Avenue of Champagne, sitting in his reception room at Number One Rue Henri Le Large, Christian Pol Roger pours from a bottle of his own 1929 Pol Roger champagne and offers cheese. In fact it is not even a French cheese but Parmesan, parmigiano reggiano, served in a big bowl.

A melon scoop is used to cut the cheese into little cocktail-size balls, which are popped in the mouth along with the champagne. The spiciness of the cheese and its salty background have a perfect affinity with the acidity of the champagne.

How about another surprising combination—a red wine that goes with vegetables? Shall we try Chianti?

Piero Antinori likes his own Chianti, the young and delectable Villa Antinori, with everybody's summer favorite, pasta al pesto. Says Piero: "It's the perfect dish to serve on the patio or under the trees. A good Chianti should never be mistaken for those dark, heavy wines that used to sit around in baskets. A good Chianti is bright, a taste of the sun in the mouth."

We could go on and on with what is oddly right with what. A few more choices: For Christian Bizot of Bollinger nothing is better than his own R. D. (Récentement Dégorgé) with wild boar. This reminds us how good champagne is with game, possibly because there is so little fat in game and the bubbles do perk it up.

Closer to home, Robert Drouhin of Oregon's Domaine Drouhin drinks his refined Pinot Noir 1988, the most elegant Burgundy this side of France, with fois gras.

It all goes to prove that wine sophistication is just as complicated or as comfortable as you want it to be. ■

Fred Halliday writes frequently on wine and the good life for major American magazines and newspapers.

ALICE'S WONDERLAND

Continued from page 92

Alice Waters feels strongly that today many Americans look for food that impresses rather than nourishes. She is a great believer in unadulterated natural food. "The sooner children know where food comes from the better. They must respect nature's cycle and learn to look for food without chemicals and fertilizers."

Of the book she is working on, *Fanny at Chez Panisse*, Waters says: "I don't want it to be about little esoteric vegetables, but about food that everyone can relate to. I want it to be really basic."

As basic and simple as the The Three-Minute Egg. "It makes all the difference whether the chickens are fed antibiotics or not," says Waters. Here is how she prepares this simple dish. In a saucepan bring water to a point where it is just barely boiling. With a strainer, carefully roll the egg into the water and boil between three and four minutes, according to taste. Alice has a collection of little egg cups to put them in and she serves them with fingers of toast to dip into the egg, along with a pinch of salt.

For French Toast she likes any sourdough peasant bread, not too thick and not too thin. Says Alice: "In a bowl I whisk an egg. I want Fanny to taste the egg so I add only enough milk for the bread to soak it up on both sides. I put a little bit of butter in a pan, heat it and brown the bread on both sides." She tops the French toast with a puree of fruit in which strawberries and raspberries are cooked together and then strained. No sugar is added.

For breakfast, Alice likes to mix the juice from blood oranges, juice oranges and tangerines. "With a mix of fruit juices you have a natural sweetness to compensate for any one of the fruits that may not be quite ripe enough."

For Tangerine Dressing, poured over asparagus, use the above combination of oranges and tangerines—or use just the juice of tangerines—with a little salt and olive oil. You may add a touch of vinegar. "I peel a little of the asparagus stems if they are big so I can use more of them—I prefer stems to tops.

"Papaya-and-Avocado Salad is a nice combination. It just needs a squeeze of lime and a little salt on the papaya and a drizzle of olive oil, if you wish, on the avocado," Alice concludes.

CHEESE-AND-TOMATO PIZZA

Pizza Dough:

- **¾ cup warm water**
- **1 tablespoon milk**
- **2 teaspoons active dry yeast**
- **2 cups all-purpose flour**
- **½ teaspoon salt**
- **2 tablespoons olive oil**
- **A little extra flour and olive oil**

□ In a large mixing bowl, combine water and milk. Add yeast and stir with a wooden spoon. Stir in flour, salt and olive oil. Mix together until it is too thick and sticky to stir.

□ Spread a little flour on a kitchen counter and place dough on top. Knead dough with your hands by gathering it from the sides and folding it to the middle. Do this over and over, turning it around now and then, until the dough becomes smooth. If it sticks to the table or to your hands, add a little more flour.

□ Clean and dry bowl. Rub bottom and sides with olive oil and place dough in bowl. Cover bowl with a towel and put it in a warm place. Let dough rise about one hour and a half.

□ Punch down dough with a fist into the middle of the bowl. This will let the air out and allow it to rise again. Turn it over to make a ball, cover bowl again and let it rise another hour. Meanwhile, heat oven to 425°F.

□ Pat the dough out into a circle on an oiled cookie sheet and put on it what you like: try grated mozzarella cheese and slices of tomatoes (you can salt the tomatoes and drizzle with olive oil).

□ Bake 12 to 15 minutes until brown and crisp. A little parsley or basil sprinkled on after baking is very good.

LINGUINE WITH CHERRY TOMATOES

- **2 baskets cherry tomatoes (about 5 cups)**
- **1 cup olive oil**
- **1 tablespoon red-wine vinegar**
- **Fresh basil or parsley**
- **Salt and pepper to taste**
- **¾ to 1 pound dry linguine**
- **1½ cups fresh breadcrumbs (optional)**

□ In a large pot bring water to a boil.

□ Make tomato salad. Slice tomatoes in half. In a big bowl combine tomatoes, olive oil, vinegar and a little salt. Chop some fresh basil or parsley or both and add to tomato mixture. Mix well and let stand a while. Taste and adjust seasoning.

□ Cook noodles and drain. Add to tomato mixture. Mix well, being sure to spoon tomatoes and juices over noodles.

□ Crunchy breadcrumbs are very good added just before serving. Grate or crumble some slices of bread (without crusts) onto a cookie sheet and toast in oven until well-browned. Pour a little olive oil over them and then add to tomato and linguine mixture.

□ Serves 6. ■

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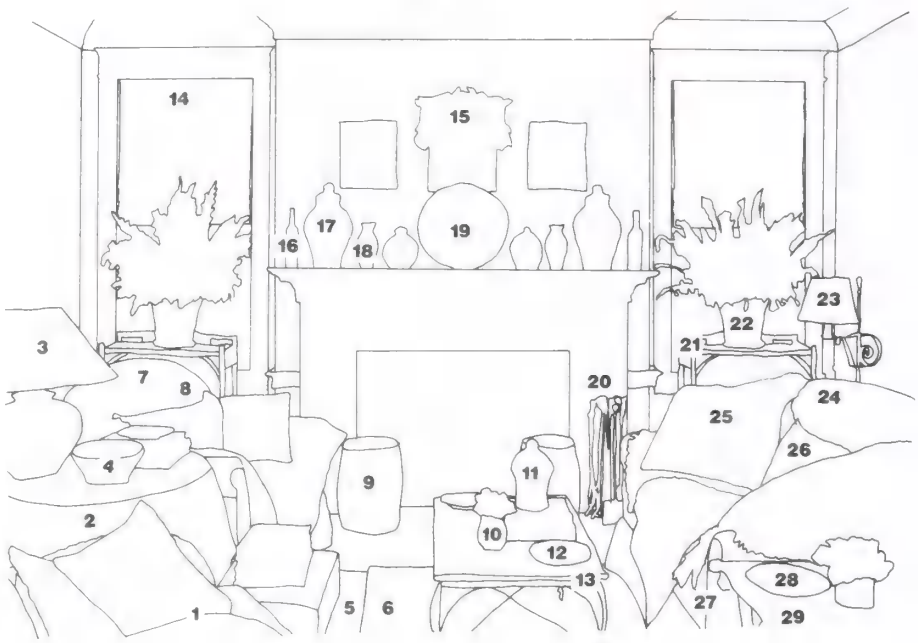
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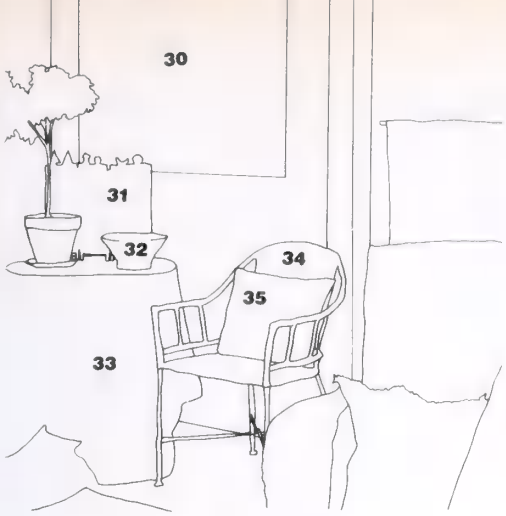
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Above: Pages 68 and 69

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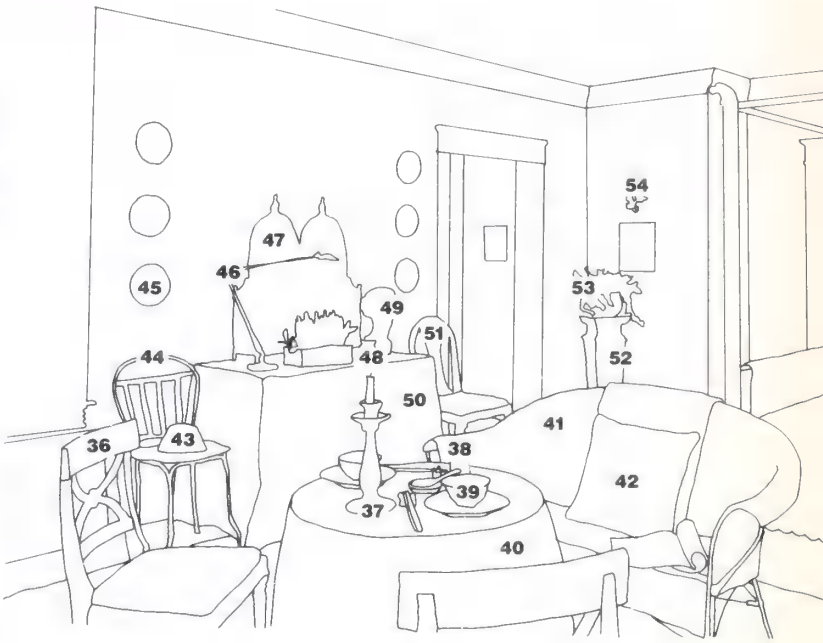


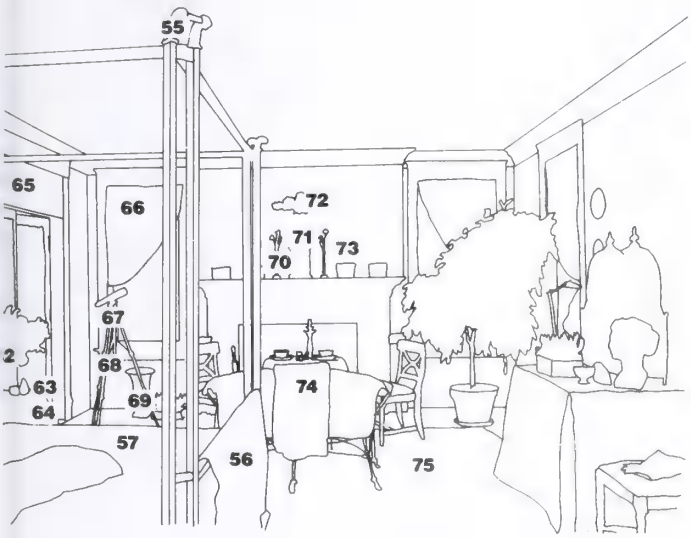
Left: Page 70

30. *George Stubbs reproduction painting, Museum Collections* $1,150.00
31. *Zuni reproduction totem fire screen, Museum Collections* 240.00
32. *Basket, Fine Folk Art* ..... 25.00 to 38.00
33. *Beacon Camp blanket, The Horchow Collection* 125.00
34. *Wicker armchair, Roberta Fortune's Almanac* 395.00
35. *Rug pillow, Kemp & George* 75.00

Right: Pages 72 and 73

36. *Carl Larsson chairs, Country Swedish (ea.)* $751.00
37. *Glass candlestick, The Horchow Collection (pr.)* 90.00
38. *Votive candleholder, The Horchow Collection (pr.)* 19.00
39. *Celadon dinnerware set, Pottery Barn* 29.00
40. *Curtain as tablecloth, Rue de France (per panel)* 94.50
41. *Wicker love seat, Pottery Barn* 395.00
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43. *Garden hat, Winterthur Museum & Gardens* 20.00
44. *Bistro chair, Smith & Hawken (set of 2)* 250.00
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46. *Berenice lamp, Museum of Modern Art* 315.00
47. *Bentwood birdcage, Spiegel* 29.90
48. *Glass vase, Spiegel* 119.90
49. *Muse bust, Metropolitan Museum of Art* 295.00
50. *Plaid blanket, Chambers* 250.00
51. *Wheat heart-back chair, Country Swedish* 700.00
52. *Neoclassical pedestal, Ballard Designs* 192.00
53. *Green ball pot, Gardener's Eden* 38.00
54. *Tole leaf sconces, Ballard Designs* 37.25





Left: Page 75

55. *Canopy bed, The Horchow Collection* $1,699.00
56. *Antique Irish chain quilt, Quilts Unlimited* 1,400.00
57. *Damask bedcover, Neiman Marcus (queen)* 390.00
58. *Linen sheet set, Chambers* 675.00
59. *Frame, Exposures* 49.00
60. *Biedermeier lamp, Bombay Co.* 99.00
61. *Melon vase, Ballard Designs* 39.15
62. *Aalto vase, Museum of Modern Art* 130.00
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STYLE BEAT

●*Page 15* *Showcase of Interior Design*, Eastern Edition, Vitae Publishing, Inc., $35—Books may be ordered by writing to Vitae Publishing, Inc., 220 Lyon Square NW, 800 Grand Plaza Pl., Grand Rapids, MI 49503; or call 800–284–8232. **Steven Volpe Lamp,** $727.50 sugg. retail; **Portuguese writing table,** $4,200 sugg. retail; **garden chair,** $980 sugg. retail; all by Michael Taylor Designs—available through the following show rooms: Shears & Window, The Galleria (T), 101 Henry Adams St., San Francisco, CA 94103, 415–621–0911. Luten Clarey Stern (T), 1059 Third Ave., New York 10021, 212–838–6420. Holly Hunt (T), 1728 Merchandise Mart, Chicago, IL 60654, 312–661–1900. Todd Wiggins & Associates (T), 1855 Griffin Rd., Dania, FL 33004, 305–921–5604. Hargett Associates (T), 1700 Oak Lawn, Dallas, TX 75207, 214–747–9600. **Tooker Collection bronze vases,** from left to right: **vase #4,** antique green with gold, $1,000; **vase #2,** antique black exterior and base with antique bronze steps and edge, $1,250; **bowl #10,** dark brown exterior with an antique gold interior, $1,250—Art Foundry Inc., 29–14 38th Ave., Long Island City, NY 11101, 718–937–3392. **Draped Table** by Estes Products, available in custom sizes and colors, as shown $1,240—available through Mary Corley, Ltd., 2 Henry Adams St., San Francisco, CA, 94103, 415–861–3522. **Scott Waterman hand-painted screens,** acrylic on wood, from left to right: Silver leaf with whitewash and wood molding; Greek Key; Garden Gate, range in price from $500 to $7,000—Scott Waterman, 2707 Judah St., San Francisco, CA 94122, 415–664–8015.

●*Page 16* **Corfu chairs,** stained rattan in pumpkin, #430013, burgundy #429767, green 429716 or blue #429600, $95/ea; **Capri chair,** #478091, $275—Conran's Habitat, 1–800–3–CONRAN. **Water hyacinth chaise,** by Mimi London, with down seat and back cushions, $2,460. COM—Mimi London, Inc., Pacific [illegible] Center, Ste. G168, 8687 Melrose Ave., Los Angeles, CA [illegible] 213–855–2567. **Albertus wicker settee,** #5573, $360 [illegible] shipping and handling, as an armchair, #5574, $275, plus [illegible] and handling. Cushions also available. All Prices subject [illegible] Hawken, 25 Corte Madera Ave., Mill Val- [illegible] 383–2000. **St. Tropez folding table,** by Un [illegible] rectangular, 28" H., 44" W., 28" D., suggested retail, $375—Un Jardin En Plus, 20224 S. Normandie Ave., Torrance, CA 90502; 800–659–9858. Also through Remingtom Freeman, 225 Fifth Ave., New York 10010; 800–777–2365. **Wicker dresser,** from Grange's Sienna Collection, $750—Grange, 200 Lexington Ave., New York 10016; 212–685–9057.

●*Page 18* **Woven sisal chair and footstool,** teal color with textured forged steel legs, from Emilio Robba's Habitat Collection, 38" H., 38" L., (including footrest) 15" H. of footrest, $600—Emilio Robba (R), 520 Madison Ave., New York 10022; 212–319–5766. **Rattan sofa,** with tiger/tortoiseshell finish and striped cushions, #W100-S-TG, Fabric #1/4 7855-95 cotton/rayon, $2,490—Drexel Heritage Furnishings, Inc., 101 N. Main St., Drexel, NC 28619; 704–433–3422 and through Drexel Heritage Showcase stores. **End table,** from the Ralph Lauren Furniture Collection, 36" H., 24", 29", $787. Available through Polo/Ralph Lauren and fine Department stores nationwide. For store information call: 212–606–2100. **Console table,** red wicker with wood top, #9418-67, $858—Lane Upholstery—The Venture Collection, PO Box 849, Conover, NC 28613; 704–328–2352; call for a dealer near you. **Liba chair,** by Borek Sipek, frame in rattan with wicker woven, front legs in wood, $835—Driade New York, Inc., 212 E. 57 St., New York 10022; 212–888–5375.

A FLAIR FOR FLOORS

●*Pages 56 to 61* **Designer: Libby Cameron**—Parish-Hadley Associates, Inc., 305 E. 63 St., New York, 10021; 212–888–7979. **Decorative painter: Chuck Fischer**—142 E. 27 St., New York 10016; 212–481–0138. **Rose chintz on sofa and on side chairs,** Colius—Rose Cumming (T), 232 E. 59 St., New York 10022; 212–758–0844. **Green leafy texture fabric on settee,** Melon Tapestry—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212–838–7878. **Settee; blue-and-white porcelain** (on the mantel); **Estes table,** (side table near sofa); **pair of red jardinaires** (flanking the fireplace); **pair of square bamboo benches,** (in front of the fireplace)—John Rosselli International Corp. (R,T), 523 E. 73 St., New York 10021, 212–772–2137. **Rose plaid fabric** (on pair of bamboo benches), Louisiane plaid taffeta #142175.00—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212–838–7878. **Green and white stripe pillow fabric** (on the settee) Marcilly stripe—Clarence House (T), 979 Third Ave., New York 10022; 212–752–2890. **Pair of black lamps with gold stars,** Star delemania lamps—Colefax & Fowler (T), 011–44–1–493–2231. **Pink and white stripe fabric on side chair**, Taffeta Stripe—Scalamandré (T), 950 Third Ave., New York 10022; 212–980–3888.

●*Page 60* **Designer: Mrs. Henry Parish II**—Parish-Hadley Associates, Inc., 305 E. 63 St., New York 10021; 212–888–7979. Green fabric for table skirt, Maise cloth—Payne Fabrics, Inc. (T) 979 Third Ave., New York 10022; 212–752–1960. **Multi-colored bullion fringe on table skirt**, #13017-8—Standard Trimming (T), 306 E. 61 St., New York 10021; 212–755–3034.

SHOPPING THE EASY WAY

●To receive a comprehensive list of home-decorating catalogs, circle number 76 on our coupon and mail it in.

●*Pages 68 to 75* **Architect and builder**, project architect John F. Wilson IV—Eberhardt Bros. Inc., 312 E. 82 St., New York 10028; 212–570–2400. **Living room designer**—David Salomon; 212–874–2695. **Painter**—Frost Painting, PO Box 1003, Winsted, CT 06098; 413–269–4071. **Ceiling paint**—sky blue, #2B767—Benjamin Moore. **Stenciling**—Sara Nesbitt, 122 Garden St., Hoboken, NJ 07030; 201–792–3127. **Stencils and paint**—Adele Bishop (MO), PO Box 3349, Kinston, NC 28501; 919–527–4186. **Florist**—Flowers Forever, 311 E. 61 St., New York 10021; 212–308–0088. **Folding table,** rattan and bamboo, #AXL3983, $125—The Horchow Collection (MO), PO Box 620048, Dallas, TX 75262-0048; 800–527–0303. **Bellini artista plate**, #481-1804, $59/ 4-piece place setting—Roberta Fortune's Almanac (MO), 150 Chestnut St., San Francisco, CA 94111-1004; 800–331–2300. **Sallyanne love seat**, $789 (COM)—Hunt Galleries (MO), 2920 Highway 127 N., PO Box 2324, Hickory, NC 28603; 800–248–3876. **Oriental rug pillow**, #7P400, $59; **paisley pillow,** 24" square, #7P114, $232; **two 3-tier wicker étageres**, #11F120, $890/ea.—Museum Collections (MO), 921 Eastwind Dr., Westerville, OH 43081-3341; 800–442–2460. **Old West blanket**, #60, Utah, $80—Phelan's Equestrian Catalog (MO), 10 Liberty Ship Way, Suite #184, Sausalito, CA 94965-1751; 415–332–6001. **Standing iron lamps,** hand-forged, antique white burlap shade, $98/ea.—Cohasset Colonials (MO), FX Ship St., Cohasset, MA 02025; 800–288–2839. **Provençal pots,** green, #05-368936, $65/ea.—Gardener's Eden (MO), Mail Order Dept., PO Box 7307, San Francisco, CA 94120-7307; 415–421–4242. **Iron fireplace tools**, #17-465609, $179—Pottery Barn (MO), PO Box 7044, San Francisco, CA 94120-7044; 415–421–3400. **Two porcelain garden seats,** #JX28774, $199.99/ea.—The Horchow Collection (MO), PO Box 620048, Dallas, TX 75262-0048; 800–527–0303. *On mantel.* **Cobalt-blue glass bottles**, #16-436501, $18/set of 3; **Italian glass storage jar**, #18-474-346, $39—Pottery Barn (MO), PO Box 7044, San Francisco, CA 94120-7044; 415–421–3400. **Large floral platter**, $129—Roberta Fortune's Almanac (MO), 150 Chestnut St., San Francisco, CA 94111-1004; 800–331–2300. **Chinese glass vase**, #05-465179, $18—Gardener's Eden (MO), Mail Order Dept., PO Box 7307, San Francisco, CA 94120-7307; 415–421–4242. **Clay lanterns**, tall-#JX023817, oval-JX-23814, round-#JX23816, $14.99/ea.—The Horchow Collection (MO), PO Box 620048, Dallas, TX 75262-0048; 800–527–0303. **Leaf punch metal mirrors,** #T221101, $52/ea.; **dove punch metal mirror,** #1102, $60—Fine Folk Art/Media Culture (MO), PO Box 460718, San Francisco, CA 94146; 800–852–8925. **Wicker coffee table**, #18-478206, $195—Pottery Barn (MO), PO Box 7044, San Francisco, CA 94120-7044; 415–421–3400. **Coffee table books**—Graybooks (MO), 2555 55 Ave., Boulder, CO 80301; 800–343–2757. **Leatherbound books**, $4.95/ea.—The Easton Press (MO), 47 Richards Ave., Norwalk, CT, 800–243–5160. **Sunflower plates**, #24-376830, $18/set of 1 large, 1 small; **blue-and-white country jugs**, #24-458067, $48/set of 4—Williams-Sonoma (MO), Mail Order Dept., PO Box 7456, San Francisco, CA 94120-7456; 415–421–4242. **Dhurrie throw rug,** #2841, Coral Diamonds, 3'6" x 5'6", $99.90—Spiegel (MO), 1040 W. 35 St., Chicago, IL 60609-1494; 800–345–4500. **Painted needlepoint sisal rug**, Eastwood, $1,620—Emery Design (MO), 611 Broadway, Suite 907K, New York 10012; 212–533–3387. **Sallyanne chair,** $465 (COM)—Hunt Galleries (MO), 2920 Highway 127 N., PO Box 2324, Hickory, NC 28603; 800–248–3876. **Blanket**, #PZR495, $119.95—Grey Owl Indian Craft Co. (MO), 113-15 Springfield Blvd., PO Box 507, Queens Village 11429; 718–464–9300. **Folklorique tablecloth on round table**, #18-468967, $36—Pottery Barn (MO), PO Box 7044, San Francisco, CA 94120-7044; 415–421–3400. **Turkish ottoman**, #AX12885, $250, permanently out of stock—The Horchow Collection (MO), PO Box 620048, Dallas, TX 75262-0048; 800–527–0303. **Colorful basket,** $25-to-$38—Fine Folk Art/Media Culture (MO), PO Box 460718, San Francisco, CA 94146; 800–852–8925. **Indonesian lamp**, #308-1429, $199 (discontinued; similar available); **Bellini artista plates**, $59/set of 4; **adjustable wicker chaise**, with ottoman (not shown), #502-1895, $625—Roberta Fortune's Almanac (MO), 150 Chestnut St., San Francisco, CA 94111-1004; 800–331–2300. **Pendleton blankets**, #P2R411, $119.95—Grey Owl Indian Craft Co. (MO), 113-15 Springfield Blvd., PO Box 507, Queens Village, NY 11429; 718–464–9300. **Curtain fabric,** Pavilion Stripe, #154491, $27.50/yd., made-to-order curtains by Laura Ashley by Post (MO), PO Box 891, Mahwah, NJ 07430-9990; 800–367–2000.

●*Page 70* **Hand-painted oil George Stubbs reproduction Zebra painting**, #9P120, $1,150; **Zuni reproduction totem fire screen**, wrought-iron, reproduction, #1351131, $240—Museum Collections (MO), 921 Eastwind Dr., Westerville, OH 43081-

3341; 800–442–2460. **Colorful basket**, $25-$38—Fine Folk Art/Media Culture (MO), PO Box 460718, San Francisco, CA 94146, 800–852–8925. **Beacon camping blanket**, #JX13106, $125—The Horchow Collection (MO), PO Box 620048, Dallas, TX 75262-0048; 800–527–0303. **Wicker armchair**, #175-1856, $395—Roberta Fortune's Almanac (MO), 150 Chestnut St., San Francisco, CA 94111-1004; 800–331–2300. **Rug pillow**, #52013, $75/ea.—Kemp & George (MO), PO Box 182230, 2515 E. 43 St., Chattanooga, TN 37422-7230; 800–343–4012. **Two blue bottles**—The Horchow Collection (MO), PO Box 620048, Dallas, TX 75262-0048; 800–527–0303. **Green vase**, #05-465179, $18—Gardener's Eden (MO), Mail Order Dept., PO Box 7307, San Francisco, CA 94120-7307; 415–421–4242. **Blue flask**, #G2082A; **green perfume bottle**, #G2166A; **white looped perfume bottle**, #G2167A—Metropolitan Museum of Art (MO), Special Services Office, Middle Village, NY 11381; 800–468–3860. **Handblown vase with handle**, #15FFF, $58; **aqua vase**, #15D, $70—Neiman Marcus (MO), PO Box 2968, Dallas, TX 75221-2968; 800–825–8000. **Mask on wall**, #DB2003, $130—Fine Folk Art/Media Culture (MO), PO Box 460718, San Francisco, CA 94146; 800–852–8925. **Large étagère**, #175-1859, $399—Roberta Fortune's Almanac (MO), 150 Chestnut St., San Francisco, CA 94111-1004; 800–331–2300. **Tall clay pot with handles**, #CS-3002, $38—Fine Folk Art/Media Culture (MO), PO Box 460718, San Francisco, CA 94146; 800–852–8925. **Marché basket**, #74-370882, $12/ea.—Gardener's Eden (MO), Mail Order Dept., PO Box 7307, San Francisco, CA 94120-7307; 415–421–4242.

● *Pages 72 and 73: Bedroom:* **Designer**—Feldman/Hagan, 119 E. 64 St., New York, NY 10021; 212–472–1290. **Wall paint**, lavender, #14231A—Benjamin Moore. **Green bistro chair**, #SE44,$250/set of 2—Smith & Hawken (MO), 25 Corte Madera, Mill Valley, CA 94941-1829; 415–383–2000. **Muse bust**, #F6028, $295—Metropolitan Museum of Art (MO), Special Services Office, Middle Village, NY 11381; 800–468–3860. **Bentwood birdcage**, #N779114680T, $29.90; **deep blue mouthblown vase**, #N779116832, $119.90—Spiegel (MO), 1040 West 35 St., Chicago, IL 60609-1494; 800–345–4500. **Baccarat crystal nautilus**, #CD3E, $675—Gump's (MO), PO Box 890910, Dallas, TX 75389; 800–284–8677. **Bird plates on wall**, #153338, Chelsea Bird, porcelain dessert plates, $205.50/set of 4—Williamsburg (MO), Dept. 023, PO Box CH, Williamsburg, VA 23187; 800–446–9240. **Berenice lamp**, #5456, $315—Museum of Modern Art (MO), Mail Order Dept., 11 W. 53 St., New York 10019-5401; 800–447–6662. **Garden hat**, $20—Winterthur Museum and Gardens (MO), Dover, DE 19901; 800–767–0500. **Tole leaf sconces**, #105, $37.25; **neoclassical pedestal,** antique color, #549, $207—Ballard Design (MO), 1670 DeFoor Ave. NW, Dept. 970, Atlanta, GA 30318; 404–351–5099. **Wheat heartback chair**, green, $700—Country Swedish (MO), 35 Post Rd. W., Westport, CT 06880; 203–222–8212. **Plaid blanket** over table, #14-488387, full/queen, $250—Chambers (MO), PO Box 7841, San Francisco, CA 94120-7841; 800–334–9790. **Green ball pot** on pedestal, #74-368944, $38—Gardener's Eden (MO), Mail Order Dept., San Francisco, CA 94120-7307; 415–421–4242. **Carl Larsson chairs**, painted, $751/ea.—Country Swedish (MO), 35 Post Road W., Westport, CT 06880; 203–222–8212. **Wicker love seat**, #18-478214, $395; **celadon plates**, #16-421966, 24-piece set, $29; **Coco rug**, #18-478834, 9′ × 12′, $125—Pottery Barn (MO), PO Box 7044, San Francisco, CA 94120-7044. *On bench:* **Oriental rug pillow**, 18″ x 18″, #52013, $75/ea.—Kemp & George (MO), 2515 East 43 St., PO Box 182230, Chattanooga, TN 37422-7230. **Fortunata throw**, by Nancy Koltes, 55″ x 70″, $1,150—Neiman Marcus (MO), PO Box 2968, Dallas, TX 75221-2968; 800–825–8000. *On table:* **Glass candlestick**, #AX13060, $90/pr.; **leaf wrapped votive candleholders**, #MC28756, $19/pr.—The Horchow Collection (MO), PO Box 620048, Dallas, TX 75262-0048; 800–527–0303. **Standing telescope**, $299; **tripod**, $56—The Nature Co. (MO), PO Box 1888, Florence, KY 41022; 800–227–1114. **Urn**, #242, $83.25—Ballard Designs (MO), 1670 DeFoor Ave. NW, Dept. 970, Atlanta, GA 30318; 404–351–5099.

● *Pages 74 and 75: On mantel:* **Scotch pine baskets**, $20—Flowers Forever (MO, R), 311 E. 61 St., New York 10021; 212–308–0088. **Column clock**, #AX04029, $550—The Horchow Collection (MO), PO Box 620048, Dallas, TX 75262-0048; 800–527–0303. **White overdoor plaque**, #736, $38.50—Ballard Designs (MO), 1670 DeFoor Ave. NW, Dept. 970, Atlanta, GA 30318; 404–351–5099. **Blossom wells**, #1648, green, $25/ea.—Museum of Modern Art (MO), 44 W. 53 St., New York 10019; 800–447–6662. **Brass shell fire screen**, #N779116837T—Spiegel (MO), 1040 W. 35 St., Chicago, IL 60609-1494; 800–345–4500. **Aluminum canopy frame**, queen, #YC29135, $1,699—The Horchow Collection (MO), PO Box 6200 48, Dallas, TX 75262-0048; 800–527–0303. **Linen sheet set**, two pillow cases, fitted and flat sheets, #14-431932, $675—Chambers (MO), PO Box 7841, San Francisco, CA 94120-7841; 800–334–9790. **Woodcove Grove damask bedcover,** by Nancy Koltes, $390/queen—Neiman Marcus (MO), PO Box 2968, Dallas, TX 75221-2968. **Antique Irish chain quilt**, $1,400; **Dogwood quilt** on bedside table, #5905, $550—Quilts Unlimited (MO), 440A Duke of Gloucester St., Williamsburg, VA; 804–253–8700. **Colored glass fruit paperweights,** $54/ea.—The Nature Co. (MO), PO Box 2310, Berkeley, CA 94702; 800–227–1114. **Large Aalto vase,** #5465, $130—Museum of Modern Art (MO), 44 W. 53 St., New York 10019; 800–447–6662. **Melon vase**, #481, $39.15—Ballard Design (MO), 1670 DeFoor Ave. NW, Dept. 970, Atlanta, GA 30318; 404–351–5099. **Crystal bedside carafe and glass** with pencils, #14458604, $25—Chambers (MO), PO Box 7841, San Francisco, CA 94120-7841; 800–334–9790. **Biedermeier lamp**, #5014923, $99/ea.—Bombay Co., PO Box 161009, Fort Worth, TX 76161-7009; 800–829–7789. **Gold frame**, $49/ea.; **natural,** $39; **pecan**—Exposures (MO), 9180 Le Saint Dr., Fairfield, OH 45014; 800–222–4947. **Curtains on doors**, #1592, 72″ long, $14.50/panel—Country Curtains, Red Lion Inn, Stockbridge, MA 012621; 800–456–0321. **Window curtains and tablecover made from Giselle curtains**, tieback panels, $94.50/ea.—Rue de France (MO), 78 Thames St., Newport, RI 02840; 800–777–0998. **Venetian mirror**, #JXO9194, $299—The Horchow Collection (MO), PO Box 620048, Dallas, TX 75262-0048; 800–527–0303.

BIG ENOUGH FOR TWO

● *Pages 76 to 81:* **Architects**—Mark Simon, FAIA and James C. Childress, AIA; job captain, Charles G. Mueller, AIA—Centerbrook Architects and Planners, PO Box 955, Essex, CT 06426; 203–767–0175. **Landscape architect**—Sylvia Surdoval, Sherman, CT. **Contractor**—Picton Construction, PO Box 182, Washington Depot, CT 06794; 203–868–0367. House size, 1,400 square feet, wood frame with Lead Coated Copper, cedar tongue-and-groove siding, Gypsum wallboard and custom wood trim. **Exterior paint**: Peach Bloom, #2H11F; Mellow Cream, #2M11E; Buttermere, #2H18G; Spice Tint, #2M14D—Devoe Paint, Louisville, KY 40207; 502–897–9861. **Interior paint**: Swan, #2H5P; Airy, #2H30P; Satin Ribbon, #2H59G; October Storm, #1B53C; Peach, #2H22P; Arctic Ermine, #2H39G—Devoe Paint, Louisville, KY 40207, 502–897–9861. **Windows, doors, cabinets, fireplace**, custom made. **Floors**, wide board yellow pine. **Lighting**—Nessen Lamps, Inc., Port Chester, NY 10573; 914–934–1300. **Hardware**—Cairnsborough, Chesterfield, MI 63017; 314–532–8466. **Dishwasher**—KitchenAid. **Range**—Chambers. **Refrigerator**—Sub-Zero. **Washer and dryer**—Maytag. **Bathroom fixtures**—HEWI, Allendale, NJ 07401; 201–327–7202.

● *Pages 78 and 79:* **Five-legged birds-eye maple coffee table**, custom designed—Centerbrook Architects and Planners, PO Box 955, Essex, CT 06426; 203–767–0175. *On coffee table:* **Birdhouse; red tole planter, metal trees**—Lexington Gardens (R),

(Continued on page 106)

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PRODUCT INFORMATION

Continued from page 105

1008 Lexington Ave., New York 10021. **Wallpaper screen**, French—Dampierre Ltd., 79 Greene St., New York 10012. *On table:* **Palais Royal tablecloth**—ABC Carpet & Home (R), 888 Broadway, New York 10003. **Terra-cotta urns**—Lexington Gardens (R), 1008 Lexington Ave., New York 10021. **Plate and basket**—William-Wayne & Co. (R), 324 E. 9 St., New York 10003. **All rugs**—Thos. K. Woodard (R, T), 835 Madison Ave., New York, 10021.
Page 80: In study: **Rug; Sunburst quilt**, c. 1930—Thos. K. Woodard (R, T), 835 Madison Ave., New York 10021. **Mohair throw**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Palais Royal sheets**, Vienne and Chambord patterns—ABC Carpet & Home (R), 888 Broadway, New York 10003.

THE ELOQUENT HOUSE

● *Pages 82 and 83:* **Blue-and-white fabric**, Lafite #29 multi, Dupont, Teflon finish, $20/yd.—Anju/Woodridge, 295 Fifth Ave., New York 10016; 212–889–7000. **White Candlestick**, $78—Thaxton & Co., 780 Madison Ave., New York 10021. **Tureen**, $450; **old Paris basket**, $150; **stone fruit basket**—John Rosselli, 523 E. 73, New York 10021; 212–772–2137.
● *Pages 84 to 89:* Living room. **Pair of French Blanc de Chine cachepots**, $3,900—Trevor Potts Antiques, Inc. 1011 Lexington Ave., New York 10021; 212–737–0909. **Aubusson Rug**—F.J. Hakimian, 136 E. 57 St., #201, New York 10022; 212–371–6900. **Chintz** Cumming Rose camel colorway, #108-1, $51—Rose Cumming, 232 E. 59 St., New York 10022; 758–0844. **Pair of silver candlesticks**—Kentshire Galleries at Bergdorf Goodman, 754 Fifth Ave., New York 10019; 753-7300. **Slipcovers**—Judith Hayes, Johnnycake Road, Burlington, CT 06013; 203–589–4384. **Erin fabric** in #5 Alabaster, Dupont Teflon finish, under $20.—Anju/Woodridge, 295 Fifth Ave., New York 10016; 889–7000. **Throw**, $425—Mabel's, 849 Madison Ave., New York 10021; 212–734–3263. **Antique Wooden Candlesticks** on dining table, $3,000/pr.—John Rosselli International, 523 E. 73 St., New York 10021; 212–772–2137. **Sisal**, 10 x 13, $399—ABC Carpet & Home, 888 Broadway, New York 10003; 212–473–3000. **Aubusson rug**—F.J. Hakimian, 136 E. 57 St., #201, New York 10022; 212–371–6900. **Throw**, $425—Mabel's, 849 Madison Ave., New York 10021; 212–734–3263. **Pembroke table**, $7,500—John Rosselli, 523 E. 73 St., New York 10021; 212–772–2137. **Silver teaset**—Kentshire Galleries at Bergdorf Goodman, 754 Fifth Ave., New York 10019; 212–753–7300.

ENTERTAINING PLUS

● *Page 96:* **Silver butter knife**, Audubon, $68/ea.; **5-piece place setting**, Audubon, $290; **Banded service plate**, $150/ea.—Tiffany & Co. (R), 725 Fifth Ave., New York 10022; 212–755–8000. Also available at all Tiffany locations and selected fine stores. **San Remo**, Pumate, 10.5/oz, $14.30/ea.; Pesto, 6.35/oz, $6.98/ea.; Oliverde, 6.35/oz, $6.98/ea.; Salsina, 2.82/oz, $3.30/ea.—imported by Dean & DeLuca (R, MO), 560 Broadway, New York 10003; 212–431–1691 and 800–221–7714. **Willow tray**, $25/ea.—Bloomingdales (R), 1000 Third Ave., New York 10021; 212–355–5900. **Towel**, blue and white, $12.99/ea.; **green glass goblet**, $8/ea.—Williams-Sonoma (R, MO), Mail Order Dept., PO Box 7456, San Francisco, CA 94120; 415–421–4242. **Hand-painted by Liz Lauter, place mat**, $30/ea.; **napkin**, $16/ea.— Thaxton & Co. (R), 780 Madison Ave. New York 10021; 212–988–4001. The Whitney Shop (R), 100 Elm St., New Canaan, CT 06840; 203–966–4566. For additional information, call Susan Irving: 212–239–9719. **Lusterware**, hand-painted in England, **dinner plate**, $105/ea.; **salad plate**, $95/ea.; **cup and saucer**, $95/both—at Frank McIntosh shop, Henri Bendel (R), 512 Fifth Ave., New York 10022; 212–247–1100. Also: Henri Bendel (R), Boston, MA, Chicago, IL, and Columbus, OH.

WINE & GOOD SPIRITS

● *Page 95:* **Champagne flute,** classic design, $48/set of six—Tiffany & Co., 725 Fifth Ave., New York 10022; 212–755–8000. **Hand-blown glass pedestal dish,** with Parmesan, $38/ea.—at Frank McIntosh shop, Henri Bendel, 712 Fifth Ave., New York 10022; 212–247–1100. **Melon baller,** squeeze handle, $19/ea.—Williams-Sonoma, Mail Order Dept., PO Box 7456, San Francisco, CA 94120; 415–421–4242.

DESIGN WATCH

● *Page 116:* **Quilts: Mission Houses Museum**, 533 S. King St., Honolulu, HA 96813; 808–531–0481. **Atherton Halau**, Bernice Puaahi Bishop Museum, 1525 Bernice St., Honolulu, HA 96817; 808–847–3511. Hawaiian Quilts by Iwalani, PO Box 108, Hilo, HI 96721; 808–935–5666. Kathy Nishida, PO Box 1966, Kamuela, HI 96743; 808–885–7754. *The Art of the Ballets Russes*; call 800–ALL–BOOK. **Roberto Burle Marx exhibit**. May 23–August 13, The Museum of Modern Art, 11 W. 53 St., New York 10019. **Prints—Ursus Prints**, 981 Madison Ave., New York; 212–772–8787. **"Life in the Great Houses of Ireland"** symposium, for information: 404–261–1837. ■

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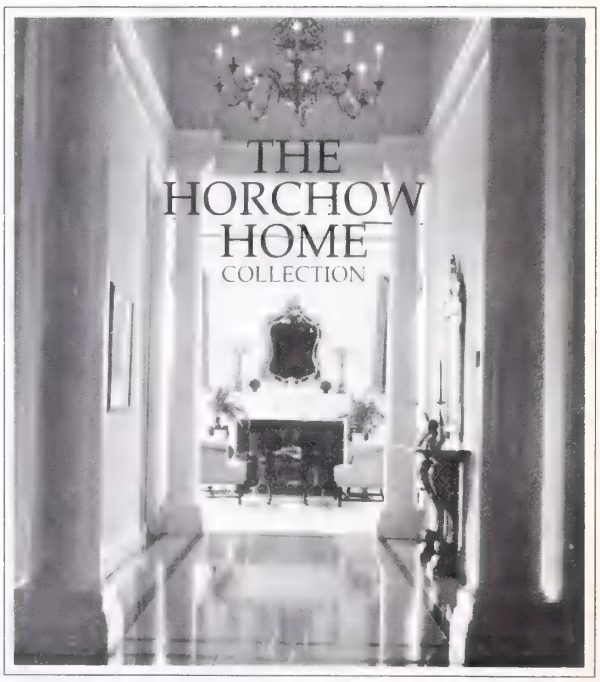


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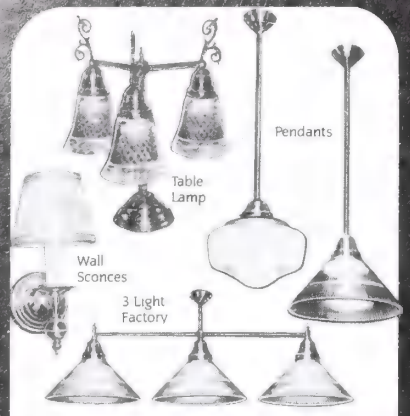
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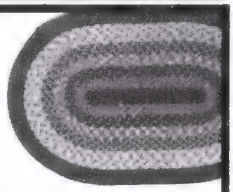


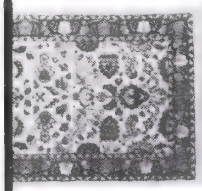
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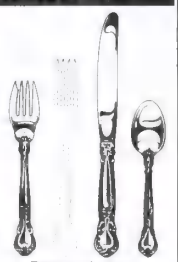
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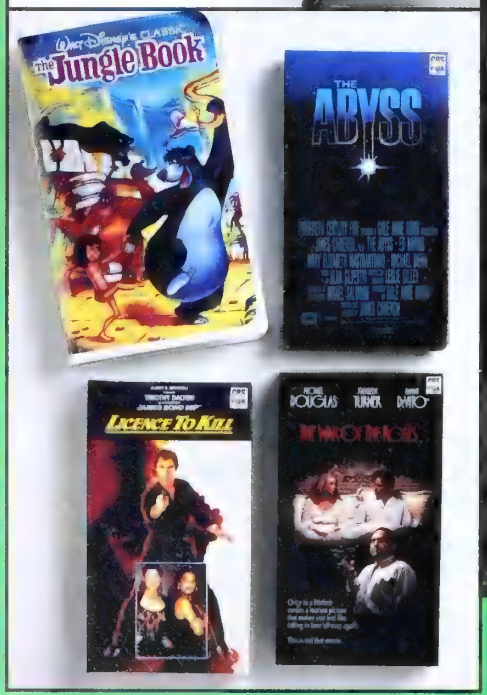
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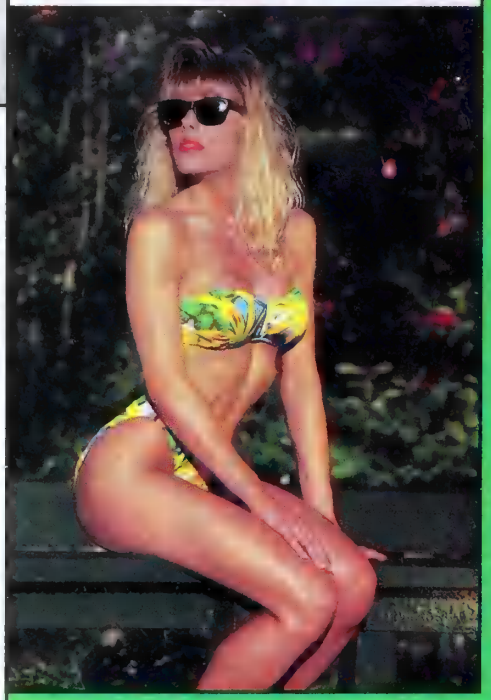
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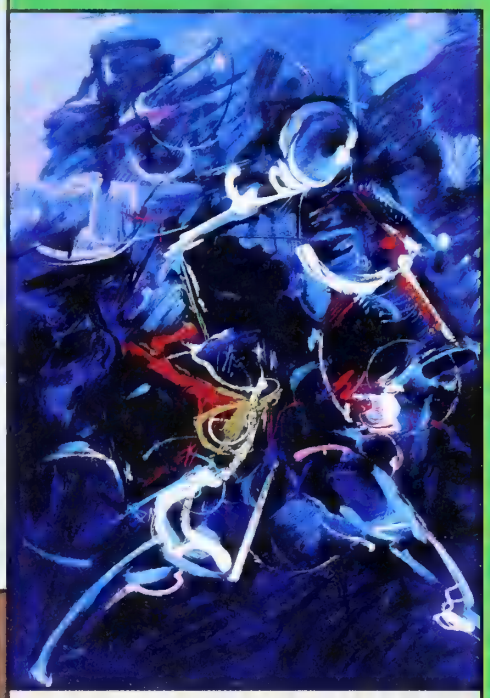
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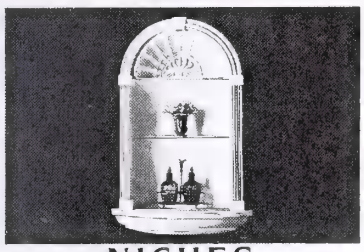
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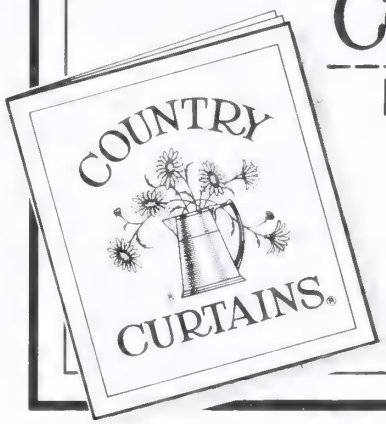
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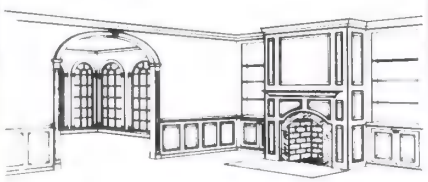
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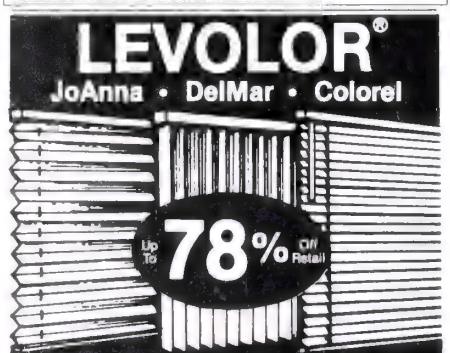
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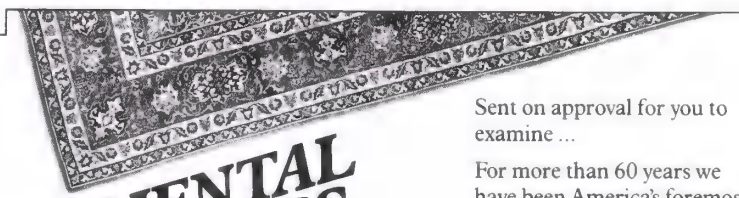
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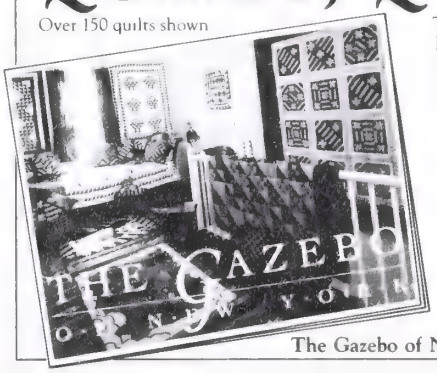
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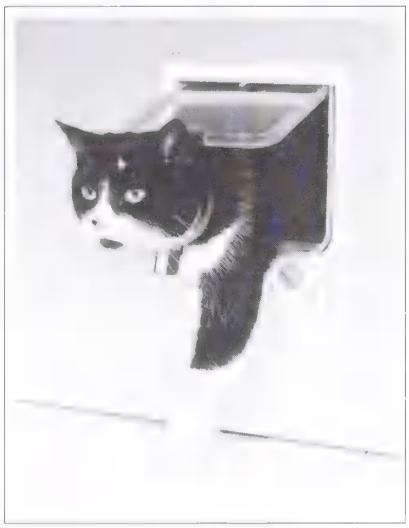


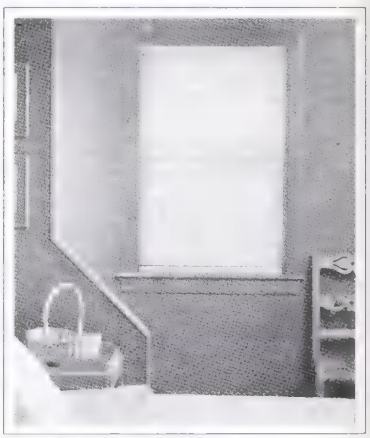
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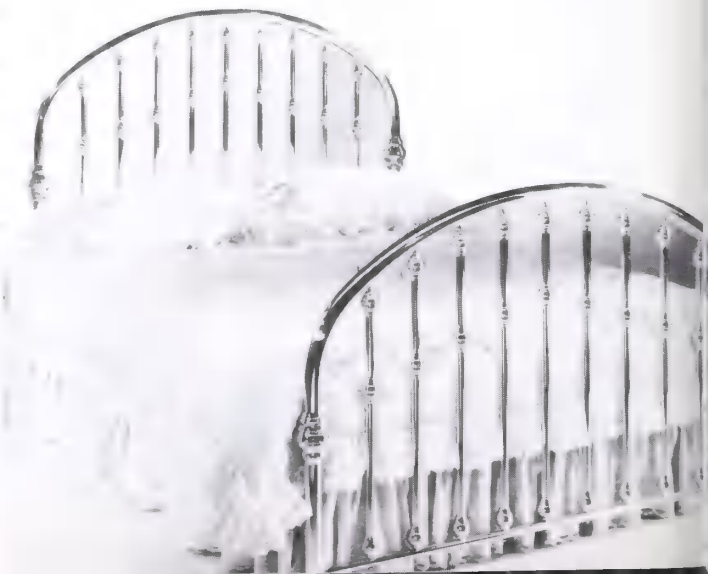




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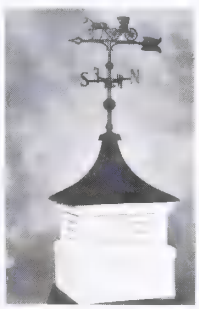
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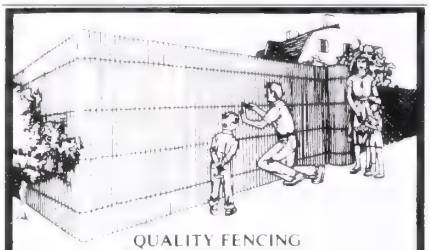
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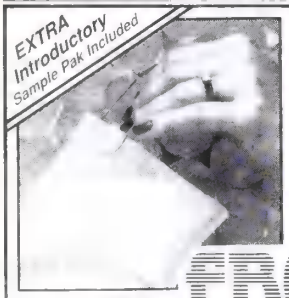


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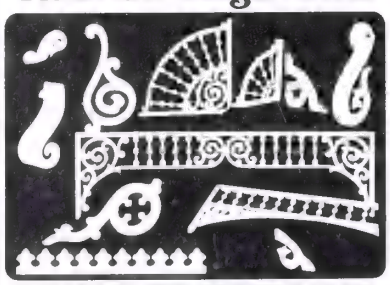
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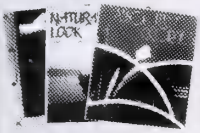
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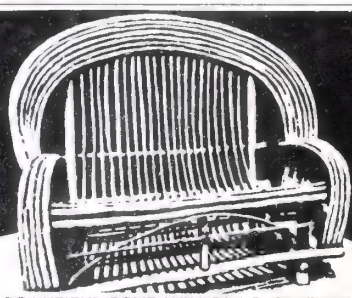
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By Glenn Harrell

What's news...Hawaiian quilts, ballet art, flowery landscapes, gardens in Brazil, Atlanta museum

Hawaii's exotic natural bounty—orchids, pineapples, breadfruit trees—is the inspiration for native quilt designs. Floral motifs are appliquéd on coverlets like this one (above) in radiant, two-tone combinations of solid colors. Don't miss two quilt exhibitions in Honolulu at Mission Houses Museum, June 8 to July 21, and at the Bishop Museum in August (where quilting classes are also held). If you must have one of your own, *The Traveler's Guide to American Crafts West of the Mississippi*, by Suzanne Carmichael (Dutton, $14.95), recommends two native sources: Hawaiian Quilts by Iwalani in Hilo and Kathy Nishida in Kamuela.



Sergei Diaghilev set the world of fashion and design on end with his ballet company, Les Ballets Russes, which performed in Paris between 1908 and 1929. Its costumes and stage sets, with their abstract geometric shapes and razzle-dazzle colors, were an important influence on the emerging Art Deco style. Mikhail Larionov's jester (below left) is just one of the exotic characters that along with opulent room settings enliven the pages of *The Art of the Ballets Russes* (Abbeville, $75) by Militsa Pozharskaya and Tatiana Volodina.



Overblown flowers and sublime landscapes merge in works like this carnation print (above). Robert Thornton, an English doctor, artist and naturalist, commissioned the print for his pictorial encyclopedia of flora, which he published between 1797 and 1807. Each species was depicted in its natural environment, a novel concept at the time. "It was the beginning of the era of the accurately illustrated travel book," says Evelyn Kraus, owner of New York's Ursus Prints, which has for sale a collection of these folio edition prints ranging in cost from $2,500 to $9,500.

Open-Air Artistry: That's what you will see in the modernist landscapes of 81-year-old Brazilian landscape architect Roberto Burle Marx. A retrospective of his work, "Roberto Burle Marx: The Unnatural Art of the Garden," at the Museum of Modern Art in New York, May 23 to August 13, includes images of a water garden (below) at the Ministry of the Army in Brasilia. Curator William Howard Adams calls Burle Marx's mission "the shaping of the natural topography into a work of art."

A Pair of Irish Tastemakers, designer Sybil Connolly and gardening expert Helen Dillon (her Dublin garden, below), are joining in the Atlanta Historical Society's efforts to restore Swan House, a 1928 classical revival structure open to the public. The women are among the speakers at the May 29 symposium, "Life in the Great Houses of Ireland," a prelude to the society's annual fund-raising Swan House Ball. Also under way on the 32-acre wooded site: construction of the Museum of Atlanta History, where permanent exhibitions will include more than 32,000 decorative-arts objects. ■



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